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THE OXFORD.

The Music Halls of London, like the Variety Shows of America and the Cafes Chantant of the Continent, fill, more or less worthily and satisfactorily, an admittedly essential necessity in the amusement world. Of a standard decidedly inferior to that observed at the theatre, they yet present "novelties" and "talent," which, being technical terms, may also, in their legitimate sense, be applied to a great many of the attractions put forth. The class of audience which they attract, though various in its constituents, is animated by one general desire—that of a wish for the stimulus that can only be afforded by brisk variety, by a certain amount of noise and social excitement, and in many cases by an uncertain amount of alcoholic refreshment, softened and chastened in its effects by the sedative influence of tobacco. Considering that all the world over the representatives of the people must necessarily, by reason of their long and laborious monotony of daily toil, form the largest section of the class to whom this species of recreation is most agreeable, and, probably, as demanding the least strain upon their faculties of thought and more delicate sentiment, the most beneficial; it is unnecessary to remark that this is particularly to be noted in London music halls. Yet the youth who now undertakes the business of life on his own account is much given to the stalls, for the dual reason that stalls are cheap at music halls—being little more than gallery price at theatres—and that the wild excitement of the scene, to which allusion has already been made, implies and induces a "fastness"—a "stylishness"—of life that cannot fail to be impressive to the beholder and comforting to the gay young man himself. When to these possible conditions is added the desirable but not always attainable privilege of a sufficiently intimate acquaintance with the chairman to justify votive offerings in the shape of drink and cigars, the position becomes, in the vernacular, simply "immense."

The Oxford Musical Hall is situated (as is very well known) in Oxford street, from which it derives its name, and not on account of its being subsidised or in any way especially patronized by the great university. The building itself is spacious and lofty, with an extensive gallery running round the three sides of the oblong which are given up to the accommodation of the public, one side of which gallery is partitioned off into a number of small dens that are called private boxes. A section of the floor immediately in front of the stage is furnished with carpets and upholstered seating facilities, and constitutes the stalls; but the major portion is devoted to the area, which is the popular part, and which is simply supplied with ordinary benches with backs, the reverse of these supports being further useful for the suspension of railed trays for the accommodation of the sundry bottles and glasses likely to be in requisition. In addition to this convenience there are three large bars—one for each side of the auditorial oblong—where all manner of liquid and limited variety of solid refreshment is to be had. So much for the corporal needs of the audience, which by eight o'clock is tolerably numerous. The stalls are perhaps somewhat thinly attended, but then it is not the height of good form to be at any entertainment in time to see the opening. Moreover, the daily business of some of the frequenters may have detained them until late, or rendezvous with a particular divinity for the evening may not yet have been spent; the party of jolly dogs may be taking some trifling refreshment en route, or, in the case of greater maturity, the dinner which is to be succeeded by a stroll round, alone or possibly in company of Anonyma, may not yet be completed, or some other hall possibly is to be first patronized. There is an infinitude of reasons. It may also be noticed that no respectable ladies are to be observed in this division of the house, nor are any expected.

Exactly the reverse, or nearly so, might be said of the remaining portion of the audience. They are most of them reputable married couples or couples in a prospective way thitherwards, to whom the sociable free and easy, and occasionally vulgar tone of things is rather agreeable than otherwise. Those females who are unescorted affect the rear of the hall and the adjacent bars, and are simply females; though there are very few of them, and such are smuggled, as a stringent rule forbids the entrance of ladies unattended. The masculine element, which are described as the unattached boys, comprises all manner of men—shop-boys, loafers of all sorts, a few poor clerks, small betting men, tradesmen and goodness knows what else. Those who have come to see the show occupy seats as long as any are available; those who are there because they choose to be there, or have nothing better to do, lounge about, or if sufficiently flush of money imbibe sundry and various liquids, meantime regaling the attendant Hebes with each small or large talk, as the extent of their intellect permits.

Pretty punctually the performances begin. The stage, by the way, is both wide and deep, and is furnished with a selection of scenery mostly representing stately classic interiors, with immense wealth of perspective. These are, of course, just the sort of groves in which songsters of the kind about to be warbled would be looked for. An overture having been played by the band the curtain rises, and at the same time the president of the orchestra, or in other words, the chairman,

assumes his official position. This is at the back of the stalls facing the house, and consists of an elevated and cushioned seat, faced by a table that is labeled private, and which in its turn is flanked by seats of honor, which favored friends of the chairman will be invited to occupy during the evening. Mr. Rouse, the chairman at the Oxford, is a slight and not very tall gentleman, and a long course of experiences as chief of festivities is turning what remains of his locks to iron grey. These locks are Mr. Rouse's particular feature—if locks can be considered a feature—for being more luxurious at the back than on the crown, they are artfully brought round to the front in such a sharp and uncompromising fashion as to unmistakably intimate to the biggest, the drunkest, and worst disposed member of the audience that the determined-looking little gentleman not only feels himself to be, but probably is, rather more than a match for him. Having first blandly smiled at one or two acquaintances, produced and carefully sorted a batch of papers (probably having nothing whatever to do with the business before the meeting), Mr. Rouse settles himself comfortably and deliberately into position, gives a preliminary tap on his gong, holds a conversation with the stage manager through a speaking tube, and at last announces that "Miss Louie Vandyke, the pretty Christmas novelty artiste, will have the honor of appearing"—which is at once verified by that lady's appearance.

And now the evolutions on the stage begin. In rapid succession Miss Vandyke, who proves nothing particularly novel, is followed by Mr. Will Atkins, an ordinary comique, with an eccentric distortion of figure that constitutes the greatest feature of his business, and by three negro comedians, Brown, Newland and Wallace, who enact an amusing sketch—the troupe consisting, as usual, of a tall man, a short man, and a medium-sized man to do the comedy (!) business. The next appearance is that of no less a celebrity than Howard Reynolds, the cornetist, who lately undertook a starring tour to America, and whom—being the greatest player of the instrument in England—it is a pity to see reduced to turns at an establishment of this description. It must, however, be admitted, that his beautifully played selections are listened to far more attentively and apparently far more enjoyed by the audience here than they have ever been by more distinguished listeners, and Mr. Reynolds nightly has the pleasure of receiving two or three encores, to which he responds in the most imperturbable manner, acknowledging the plaudits with one little short bow, which is more like a nod, and remaining bolt upright and motionless until silence is restored. After him Miss Olive Varcoe obliges with a couple of songs, in the progress of one of which, a ditty about flowers, she secures much applause by throwing among the audience pretty little buttonhole bouquets, the best of which favored—not to say flavored—with a special kiss, is thrown as far as possible toward the chairman, for whom it is of course intended. And should any presumptuous elf make haste to appropriate the favor, Mr. Rouse rises in his place, and stern of countenance and awful of voice, demands that it be restored to him, its lawful recipient. This little interlude concluded, attention is commanded for the great Vance, who is to appear next. The truth of this statement the great one immediately confirms by appearing, being received with shouts of applause. Mr. Alfred G. Vance is one of the oldest (in point of professional experience) and one of the greatest favorites on the music hall stage. He is the perfection of a hon comique—cannot sing much, cannot dance much, cannot act much, but capable of just such a soupçon of these abilities as impart a sort of cohesion to the various utterances contained in his songs, and gifted with cheek enough to talk to and at an audience without ever being at a loss for a repartee generally less witty than to the point. On the present occasion he drags in reference to sundry political personages, and thereby raises a perfect storm of cheering and counter cheering. His personal predilections, however, are strongly concentrative, and after congratulating Mr. Gladstone on the possession of many desirable qualities, he describes Lord Beaconsfield as an Englishman, every inch of him, which is enough to express to the audience that he embodies all and every virtue that can possibly be attained by frail humanity. Mr. Vance having made his bow and his exit, sundry very much lesser luminaries make their appearances and disappearances—including a pair of musical clowns and several serio-comics. Much applause, however, is reserved for one Jolly Nash, a gentleman with a visage that seems perpetually "on the grin." Mr. Nash favors us with a ballad descriptive of the murder of a gentleman of the shoemaking profession by the good lady, his wife, who thrashed him on the head with his own hammer, merrily singing meanwhile "with a ha! ha! ha! and a he! he! he!" and also with a patriotic song. He is followed by Mr. Pat. Feenev, who is known as the Shaugraun of the music halls, and who presents a very clever impersonation of an Irish lady of middle age, who has been deserted by her husband, and is en route to find that gentleman and his paramour; in the meantime perpetually invoking "the curse of the crows on the ill-matched pair," which is, indeed, a very terrible malediction. And so one or two more serio-comics and "God Save the Queen."

A feature of the Oxford business is a Satur-

day matinee, to which members of the profession are invited free. Wherefore on Saturdays may be observed dozens of smartly-dressed, clean-shaven gentlemen, who somehow, in some indefinable fashion, proclaim their profession in every line of their features and in every fold of their garments. On which occasions Mr. Rouse is particularly busy recognizing acquaintances and inviting them to places of honor on his right and on his left. Albeit these dignitaries do not, as a rule, affect the audience chamber to any great extent, but content themselves with points of vantage along the sides, whence retreat to the adjacent buffet is both easy and speedy.

W. C. T.

My First Play.

BY ANGUS FAIRBAIRN.

One of your interesting story-tellers considers Macbeth an unlucky play, and gives us some sad reasons for so believing. The drama of Rob Roy is always associated in my memory with misfortune, and I may mention that there is not a bit of romance about my narration; it is, unfortunately, "an o'er true tale."

You all know how prejudiced the Scottish people have been against play-acting, and when I was young we were not permitted to witness any sort of a theatrical performance, such a thing being considered a delusion and a snare, set expressly by the evil eye for the capture of unwary souls to their eternal ruin. It does not readily occur to the prejudiced mind that a play-actor may enter upon his profession with as pure a motive and as thorough belief in doing good as the most devoted student of divinity. I know a most respectable member of the theatrical profession, now playing in London, whose dear old mother never ceases to bemoan the unco' affliction of seeing her fair laddie sae far left tae himsel as to be a play-actor, when she had fondly hoped to see his consecrated head wag in a Presbyterian pulpit. After this gentleman had won for himself an honorable name in his calling, on the occasion of a home visit, the Provost and Baillie of his native city conferred upon him the honors of the city, but no kind of persuasion could prevail upon the old dame to countenance the backslider in his tragically triumphs. In fact, the training of our Scottish mothers induced a frame of mind not to be altered by mere worldly success. It would take too much time now to trace the line of national circumstances which produced this hostility to the stage in Scotland, and it certainly was not because of any marked dislike on the part of the clergy of the auld Established Kirk, for one of them wrote a tolerably good play, and in my young days our minister certainly assisted in welcoming the great dramatic stars on the occasion of their visit to the Scottish capital. But it is impossible to extinguish a love of the drama in the human soul, and it would now and then assert itself amongst the country people, in spite of all opposition. The very earliest manipulation of the mimic scene I can remember was the annual appearance amongst the farm-houses of the Guizarts. These were simply a few rustic youths with their jackets turned inside out and marks on their faces. Nearly the whole of their repertoire was contained in the following lines:

Rise up, guid wife, and shake yer feathers;
Dinna think that we are beggars.
We are but bairns, come in to play.

Rise up an' gee's oor hug-manay!

Whereupon the guid wife would regale the poor players with bread and cheese and whisky, for even such a miserable fragment of some old custom as the Guizarts represented was not without its appointed recognition in those days. How it came about that our villagers ventured upon the unprecedented attempt to enact a regular drama, I was too young to understand; but very likely it was started by the schoolmaster, as he came in for a large share of the blame after what happened. Be that as it may, when the announcement came out that the romantic drama of Rob Roy would be presented at Midcalder by native talent, for the benefit of the poor, even the grimmest old Puritan refrained from raising his voice against the bold scheme, and as for me, no language can possibly describe my anticipations! Midcalder, or "Cawther," as it is called, is little known nowadays to travelers. The last time I saw the place mentioned in the public prints was on the occasion of Gladstone's grand canvassing tour, which preceded the overthrow of Lord Beaconsfield. But before railways were constructed Cawther was well known to travelers on the old mail-coach route between Edinburgh and Glasgow. Of course, "ilka yin thinks his an' craw a wan;" but Cawther is really an unco bonnie place. It stands just twelve miles west of Edinburgh, embowered on a gentle eminence in an ancient woodland belonging to Lord Torfechan's domain, where two lovely streams meet, soon to lose themselves in Almont Water.

From the east the village is approached by an ancient bridge that has reverberated with the tramp of many a historic army, including the Covenanters, under Gen. Leslie and the kilted clans of Bonnie Prince Charlie. To see the Edinburgh and Glasgow royal mail coach cross the auld brig with its four gallant grays at full gallop and dash up in front of Kippen's Inn to change horses, with the red-coated guard sounding his echoing horn, was no small circumstance in those days. But I must go on with my story. Just over against the village the traveler's eye rested upon a handsome edifice on a commanding situation, approached by a roadway

between laurel hedgerows, too modest a mansion to belong to a nobleman or even a country laird, but everything about it indicating that its owner was a man of refinement and good taste. It so happened that I was residing with the owner of this pretty place when the events I am about to describe took place. My friend was well known and is still affectionately remembered as the most skilful doctor in that part of the country. He was a good physician in every sense of the word, and was beloved and respected far and near. At the time of my narrative he was a man well up in years and had ushered into existence many generations of sinful mortals, including your humble servant; but he had no family of his own. He was a prudent, God-fearing man, and had created as it were his own fortune and the beautiful home where he lived. He called the place Broombank, but his admirers insisted upon calling it Pillbank. The public, you know, will always have its little joke at the expense of its favorites. Not without reason was the doctor a public favorite. By night or by day, in season or out of season, he was ever ready at the call of duty, and in cases of sudden death he would in a manly, sympathetic manner impart religious consolation to the afflicted. Moreover, he belonged to the good old benevolent school who made the rich pay for their poor brethren, and his practice included all classes of the community. Good, honest man! he was very late in marrying, and not long before my visit he had married a young lady certainly young enough to be his daughter. I don't think it was a success, for I remember of an evening when she would sit down to the piano he would quietly slip away upstairs and lock himself in his study with his skulls and skeletons. But, mind you, I never heard a cross word pass between them, and no doubt her parents thought she was very well married. The doctor smiled rather sarcastically when he heard of the "Rob Roy" play, for in his student days he had walked the hospitals of Edinburgh, London and Paris, and was an experienced man of the world; but the young wife hailed the project with delight, for no doubt it promised to her a little variety in the sober course of a somewhat humdrum existence. It was my business to carry the news as to how the characters were cast and how the grand preparations were going forward. I had hitherto looked upon big Bob Brough as a rather grusome specimen of a towsey house thatcher, but when I was informed he was to impersonate the bold outlaw, my respect for the man rapidly increased. As for Willie Sibbald, to whom was entrusted the important part of Baillie Nicoll Jarvie, one could easily believe he would give a comic account of himself. Poor little Willie was everybody's body, a witty, humorous, dapper little fellow, and an especial favorite with the doctor. He was post-boy at the inn, and always in request as out-rider on great occasions, and he it was who had been employed when the doctor brought home his bonnie young bride to Pillbank. It were bootless to tell how heavily time hung about this round, revolving sphere, till the joyful day at last arrived set apart for the play. Reserved seats had been secured in good time for our party, and toward the eventful evening the young wife got very anxious lest some importunate patient would call the doctor away. Fortunately, and for a wonder, there was a lull in the demand for medical assistance, and toward eight o'clock of a beautiful frosty, starlit night, we descended between the evergreen laurel hedgerows from Broombank down on to the high road, along the auld Cawther Brig and up into the village. By the time we reached the school-house—turned into a theatre for the nonce—nearly every seat was occupied and soon every inch of standing room. A stage had been built and a rude sort of proscenium, and a large carpet served for a drop curtain. More punctually than one might have expected the carpet rose, and Bob Brough advanced to the footlights, which were tallow candles, and delivered a prologue written by the schoolmaster, which explained to us in long alexandrines that the parties who were about to essay the arduous duties of the stage were not influenced by a love of fame or by mercenary motives, but solely for the sacred cause of charity. Oh! the glorious glamour of fresh feeling and youthful sympathy! I thought the whole thing magnificent. What a tremendous man Bob Brough looked when he exclaimed:

"Never look sae gash and grim at me, man. If ye're angry, turn the buckle o' yer belt behind ye!"

But no words can describe the success of Willie Sibbald in the character of Baillie Nicoll Jarvie. He established himself at once in the good graces of his audiences, and we have all seen often when the audience likes the actor everything he does is well received. As the play went on the enjoyment of the villagers increased, if such a thing were possible, when everybody was disposed to be well pleased from the very beginning, and it seemed impossible that anything could mar the general joy. Even the Doctor seemed to participate heartily, and applauded with the rest of us. I should have mentioned we were not without musical entertainment either, for every time the carpet went down the two fiddlers struck up reels and strathspeys to our entire satisfaction. A longer wait than usual took place previous to the introduction of the scene of the skirmish at the pass of Aberfoyle. When at length that was disclosed every eye was attracted to the left where stood an exceedingly handsome

young fellow in the picturesque costume of one of the Highland regiments of the line. He was immediately recognised as a harum scarum young general who had run away a year or two before and enlisted, in consequence of some love adventure, and as ill-luck would have it he had come home that very day on furlough. As Willie Sibbald was a schoolmate and an old crony, what more natural than that the young Highlander should be invited by his friend to assist and give an extra stage effect to the fighting at Aberfoyle. The careless young fellow was well enough liked in spite of his blunders, and his appearance brought him a round of applause. He held in his hand his bayonet, and afterwards somebody said he swayed a little as if he had been drinking.

Presently the fighting began between the Magregors and the Government soldiers. There was great noise and confusion, and a prodigious discharge of guns and pistols, and all the little stage space was enveloped in thick smoke and vapor of gunpowder. The voice of the poor little Baillie was heard uttering his famous exclamation: "My conscience, hang a Baillie!" and down he went slap on the broad of his back amidst a storm of laughter and applause. No one knew for a few minutes what had taken place. Somehow the young soldier must have brought his bayonet to a horizontal position, and amidst the confusion and smoke, the Baillie had run straight upon the point of the deadly weapon and stabbed himself to the heart.

The actors had the good sense to drop the carpet at once, and they succeeded, for a time, in concealing the real state of affairs from the audience. An announcement was made that in consequence of a slight accident the play could not go on. But the doctor, who at the first alarm had run behind the scenes, knew better, for he found the poor little Baillie prone where he fell, with the unmistakable pallor of dissolution under the stage rouge, and a small puncture over the region of the heart, dead, stone dead! the horror-stricken soldier by his side.

"The joy of our heart is ceased, our dance is turned into mourning; woe unto us that we have sinned!"

PROFESSIONAL DOINGS.

—Lotta succeeds Raymond at the Park.

—The Galley Slave is being played in Williamsburg this week.

—The Harrisons will shortly play an engagement of four weeks in this city.

—Adele Waters, another promising California debutante, will be brought East by John T. Ford.

—The unemployed members of Mr. Daly's Company are acting in Needles and Pins in Brooklyn this week.

—It is said the Mapleson Opera Troupe took away \$51,000 from the good people of St. Louis in two weeks.

—Fannie M. Ford, daughter of J. T. Ford, the manager, was married in Baltimore on the 14th, to James A. Richardson.

—Boucicault will receive \$500 a night during his Boston engagement. This ought to keep the wolf from the door, surely.

—Helen Dineon is singing in concerts on the Pacific Coast. Better appreciated perhaps than when she was with the Troubadours.

—A company of actors left this city on Monday to play "The Guv'nor" throughout the West. It is headed by Harrold Warren.

—A new Irish drama will be brought out at the Academy of Music on the evening of March 17, under the auspices of the Land League.

—Henry Bergh, the equine philanthropist, has written a play called Love's Alternative, which will be produced at the Union League Theatre this evening by a company of amateurs.

—Robert McWade in Rip Van Winkle has been doing a prosperous business among the web-feet. He cleared \$937 in Portland, and was, at last accounts, doing well in Washington Territory.

—A Philadelphia correspondent states that A. M. Palmer's False Friend company did a poor business in that city recently. Mr. Goodwin denies this, and says that the business was considerably over \$4,000.

—Edwin Booth will probably appear in the principal cities of Germany at the close of his present London engagement. He was offered an engagement for Germany before he had been six weeks in Europe.

—Florence Marryat, the gifted authoress, has written a play entitled Her World Against a Lie, which was to have been brought out in London on the 12th inst. Miss Marryat herself plays the part of a literary lady.

—With the first performance of Nisida, Emilie Melville and company will have given the two hundred and forty-first comic opera performance in one theatre in San Francisco—nearly one year. This remarkable season embraced some thirteen operas, and involved an expense of over \$135,000.

—Nellie Holbrook, who recently played Hamlet successfully at the Windsor, and made so favorable an impression at the Poe benefit in her recitations, will leave for her home in San Francisco next week to remain till the end of the present season, when she proposes to return and play Hamlet throughout the States.

—Eighteen years ago, in a semi-circle on the stage of Gilbert's Melodeon, a variety theatre in San Francisco, sat Joe Murphy on one end, Charley Backus on the other, with W. H. White (Billy Bernard) as the interlocutor. On one side of this gentleman sat the popular Lotta and Sophie Worrell (Mrs. George S. Knight), and on the other Maggie Moore (Mrs. J. C. Williamson) and Irene Worrell. It was the "first part" to a very good variety entertainment.

—Brooks & Dickson have secured Mary Anderson for a Southern tour of one month, beginning at Richmond Feb. 28 and closing in Galveston March 26. The certainty afforded is the largest ever promised an American actress, and should the trip be unsuccessful, even in part, it would swamp a more responsible firm than we know this to be. The star will make money no doubt, while the agents will lose. They hope, however, by the means of this tour and the palace car to cover themselves with glory and retrieve their scheme for one more season.

Plans terminated a successful engagement 25th. Their new comedy is very entertaining, the dialogue being spirited, the situations effective, and the cast without exception an excellent one. Crane's make-up as Dullstone Flat reminds one forcibly of Nat Goodwin's Professor. Annie Wakeman as the dashing widow created a favorable impression. The young artist had already made herself an object of interest to amusement-goers by her clever articles in THE MIRROR. Agnes Proctor is pretty and enunciates very clearly, but lacks animation. John Marble and Alf Lipman were both formerly members of the stock at Wood's, and were accorded a hearty reception. For the current week the Legion of Honor comb. is announced, with Samuel Piercy, Lewis Morrison and Annie Graham in the leading roles; 28th, Rice's Surprise Party in Revels; March 7, Kiralfy Bros.

Pike's Opera House (Louis Ballenberg, manager): Mahn's English Opera co. in Boccaccio were successful in drawing a series of profitable audiences. Jennie Winston in the leading role proved herself a talented artist as well as a handsome woman. Janet Edmundson as Fiametta made her initial appearance before Cincinnati audiences and was well received. The troupe in its entirety is an excellent one and merits success. During the present week M. B. Curtis will present his portrait of the commercial tourist in Sam'l of Posen. New scenery has been painted by Harry Leroy, and as the city has been judiciously billed the piece is likely to score a success. 25th, Baron Seeman, the Magician.

Music Hall (George Ward Nichols, President): During the week commencing 21st Mapleson's Grand Opera co., supported by a chorus of three hundred trained voices, will inaugurate a season of Italian opera with Lohengrin as the initial attraction, followed by the Magic Flute (for the first time in this city), Menefeele, Lucia di Lammermoor, Moses in Egypt, Aida and Faust. The advance sale of seats for the season has been something unprecedented, and it is confidently anticipated that the week's receipts will aggregate \$75,000—a sum sufficiently large to attest Cincinnati's appreciation of good music.

Robinson's Opera House (John Robinson, proprietor): Anthony and Ellis' Ideal Uncle Tom's Cabin co. will, during the current week, hold forth at this house. Minnie Foster's impersonation of the eccentric Topsy is commendable. The present venture will in all probability materialize successfully.

Heuck's Opera House (James Collins, manager): Clinton Hall and his Strategists wound up a profitable week 20th, and returned to New York City. Mr. Hall showed his versatility in his various imitations, and was favored with several recalls nightly. For the present week, Baker and Farron in The Emigrants; 28th, Hyde and Behman's Novelty co., followed March 7 by Oliver Doud Byron in Across the Continent.

Coliseum Opera House (James S. Edwards, manager): The excellence of the programme, embracing in addition to a thoroughly good old drama of the Headless Horseman, was amply sufficient to comfortably fill this theatre nightly during the past week. The present week there will be a revival of the realistic, with J. Z. Little in his drama of Nuggets.

Vine Street Opera House (Thomas E. Snelbaker, manager): The Goldmine still deserves its sobriquet, since, notwithstanding the litigation with the authorities, the house is packed nightly. Manager Snelbaker has obtained an injunction restraining the police from interfering with his show. The bill announced for the ensuing week is an attractive one, comprising among others Tompkins and Moore and Alice Bateman.

Items: Stuart Robinson describes his fall from grace in appearing in Sunday theatricals to the demoralizing influence exercised by his wicked partner, and yet Crane does not, in appearance at least, carry out the idea of Mephistopheles. The sale of seats for Bernard's matinee performance, 23d, has not as yet assumed formidable proportions, and judging from the present outlook the success of the venture is questionable.—John A. Havlin, representing the interests of Brooks and Dickson in the Baker and Farron co., is in the city.—Louise Seale of Rice's Evangeline comb. is in the city decidedly ill at the Hotel Emery.—Phil. A. McDonald, the avant-courier of M. B. Curtis and the Sam'l of Posen comb., is in town, having arrived 16th.—George J. Common, acting in the same capacity for Baker and Farron, reached Cincinnati same date.—Frederick Engelhardt, representing H. K. H. Prince of Wales, is in town, arranging for the debut of the marine monster in this city.—Edward E. Kidder, in advance of the Rice Surprise Party, and John Rogers, manager of Baker and Farron, are in the city.

Philadelphia.

Broad Street Theatre (George K. Goodwin and J. Fred Zimmerman, managers): The Broad is open again, and everybody is glad of it. It is a pretty little theatre and deserves to be successful. In the Centennial year the Kiralfy Brothers had it and lost money by it. Then a minstrel troupe held forth in it, with a Summer garden attachment. The beer, which flowed freely, rather gave the place a bad name, but when John S. Clarke, the last time he was over from Europe, bought it and played in it, its reputation was established. Mr. Zimmerman and his Pinafore people gave it a boom a couple of years ago, and had Mr. Zimmerman renewed the lease this year he undoubtedly would have made it pay, for the theatres have all been doing well this season. The theatre is a very valuable piece of property, and it is a pity that it should be idle when there are so many people in Philadelphia always ready to go and see a good thing. It was undoubtedly some such reasoning as this that induced Mr. Zimmerman and Mr. Goodwin to reopen the theatre on Monday night, the 21st, and produce Olivette for the first time in this city. The theatre wasn't open to the public, however, for the managers had hit upon a sort of private entertainment called a dress rehearsal, and only the elect were admitted. The first public exhibition was given at the Washington's Birthday matinee. You in New York know all about Duff's co. and Olivette as presented at the Park Theatre. I suppose it is much the same here. The piece comes with any amount of prestige and any amount of advertising. It is presented in good style, and is evidently in for a run.

Chestnut Street Theatre (C. S. Morley, manager): Hazel Kirke gives way to Genevieve Ward in Forget-Me-Not. How it ever came about that Hazel Kirke could have been forced upon the public in New York for upwards of a year is a mystery. When Sterle Mackay brought out his play here once he called it The Iron Will, and it was announced rather stupidly. Its year in New York hasn't improved it much, and even the same is not as strong as it was. I have no

doubt that many people went to the Chestnut last week under the impression that they were going to see something new. If so they were deceived. Hazel Kirke needs the novelty of the double stage business to make it popular here, and until we have that double stage it is safe to say that Hazel Kirke won't set the town in a blaze. Genevieve Ward opened on Monday night to a very good house. Her Katherine and Jane Shore here were not very strong personations, and she has failed heretofore so make any decided hit; but Forget-Me-Not has become rather celebrated, is blazed forth as "the contested play," and undoubtedly Miss Ward will have a successful engagement.

Walnut Street Theatre (George K. Goodwin, manager): Another week of John S. Clarke—the last. Next week he starts off on the Eastern Pennsylvania circuit. As a comedian Mr. Clarke is almost above criticism. He is to comedy what Salvini is to tragedy. In Pangloss and Toodles he is simply inimitable. Since he went abroad three years ago he has improved greatly. He is not simply funny; there is a method to it all which shows that the minutest details have been studied with the greatest care. This week he plays Major Wellington de Boots and Paul Pry. He has a very good co., chief of which is Mr. W. H. Vernon and Miss Marion Booth. Next week Smith and Metayer's new comedy, Four Prendre Couge.

Arch Street Theatre (C. A. Mendum, manager): This is the second week of Barney Macauley as Uncle Dan'l. Macauley made a little speech the other evening which is worth quoting. It was at a dinner of the Thursday Club at the Continental Hotel, at which the actor was a guest. He was asked to say something about the drama, and he did so. "Formerly," Macauley said, "people went to the theatre as one means of education. Now they haven't time for that. The morning papers spread everything before them in such a concise form that there is nothing left for the drama to teach them. Hence, they go to the theatre now for amusement." I suspect that Macauley was getting from Jarvis Section that time and other light pieces of the same character, but there is a good deal of truth in what he said, nevertheless. Fun draws better than tragedy, and Macauley has had as good houses as Salvini had at the same theatre, and Salvini came with a grand reputation behind him. Charles B. Bishop is announced for next week in Widow Bedott.

Chestnut Street Opera House (George K. Goodwin and J. Fred Zimmerman, managers): The Banker's Daughter is in its second and last week. It has drawn good houses, but it is to be hoped that the Union Square co. gave better performances in New York than here. Mrs. Walcott is the one character in the play who does her part in a praiseworthy manner. The others are not up to the standard, and even Mr. Bangs appears to be lost. Next week Daly's Broadway Theatre co. in Needles and Pins.

Wood's Museum (George Wood, manager): The New Magdalen is the attraction at the evening performances. Miss Lillie Hinton plays Mercy Merrick and Mr. Joseph T. Fannin Julian Gray. The Child Stealer is the play for the matinee.

National Theatre (T. F. Kelly, manager): Mr. and Mrs. Augustus J. Brunst appear in this week in The Voyagers of Fun in the White Star Steamer Celtic. It introduces the performance of a theatrical co. during a voyage from Liverpool, and brings in all sorts of variety acting. The bill is a good one.

Items: John S. Clarke benefits at the Walnut on Friday night this week.—Most of the theatres gave matinees on Tuesday.—The Eleventh Street Opera House (Carnecross) has a new sketch entitled Sights at Wyanmaker's Grand Depot, and one called Mysteries of the Ring; or, How they Do It.—At the Arch Street Opera House (Thatcher and Ryman's) the burlesque on Olivette is drawing well. It is a wonder to everybody that these minstrel halls do not give regular matinees. They would pay well.—The dress rehearsal at the Broad on Monday night was a novelty and a success as well.—The Thursday club dinner last week was a great success. Mr. Carnecross sang well.—Marion Booth is giving her uncle, John S. Clarke, admirable support.

New Orleans.

Academy of Music (David Bidwell, manager): After his week of speeding, Emmet began his work in earnest at this house on Sunday night, 13th. The auditorium was literally packed, all anxious to see and hear this erratic genius, and many doubted up to the very moment of his appearance whether or not he would comply with his renewed contract with Manager Bidwell. When he came on the stage he was greeted with a storm of applause, and indeed throughout the performance the audience seized every opportunity to testify their forgiveness and their pleasure. It was apparent that the actor had suffered much from his dissipation, especially in his voice, which had lost considerable of its power and much of its sweetness. The popular "Lullaby" song, once so sweetly rendered by him, is now given by someone behind the scene, while the star leans against the wing, plays the accompaniment on the guitar and pretends to be singing it himself; the deception, however, is very palpable. His new play is in all respects inferior to his old one, and were it not for his personal efforts would be a decided failure. The co. is not a strong one, but good enough for the play. Business has been very large during the entire week. 20th, John McCullough commences a week's engagement at this house. He is a favorite here, and will draw well.

Grand Opera House (Thomas A. Hall, manager): Lawrence Barrett followed Bernhardt at this theatre 14th. There has been a nightly change of bill during the week, but everybody has been surprised that this fact, added to the popularity of the star with the mass of our theatre-goers, has failed to attract very large audiences. There was a time that the bare announcement of Barrett's name on the posters would draw a crowd to this theatre, but during this engagement only fair (at times small) audiences have assembled. Kate Claxton and co. follow Barrett.

French Opera House (M. de Beaulan, manager): Sunday, 13th, the dramatic co. performed Les Femmes Qui Pleurent admirably. L'Africaine and La Juive have been repeated this week, with the same success that attended their former productions. On Tuesday night, 15th, Mignon was performed for the benefit of Feitlinger, the second basso of the troupe. A large audience was present but the performance, excepting the Mignon of Mme. Ambre, was only a fair one. Thursday night, 19th, the dramatic co. gave a fine performance of Verne's Around the World in Eighty Days. The scenery and mechanical effects were the most gorgeous and perfect ever seen here. An immense steamship and a real locomotive

(both working) were among the novelties introduced.

St. Charles Theatre (David Bidwell, manager): Frederick Paulding and co. commenced 14th, The Fool's Revenge being the opening attraction. Salvini, Merchant of Venice, The Love of His Life, Hamlet and The Lady of Lyons make up his repertoire for the week. This young man has undoubtedly talent, and had he commenced properly and with intelligent training, would doubtless have made a fine actor, and may yet become one. Sunday, 20th, Milton Nobles in The Phoenix, one week.

Varieties Theatre (Wood and White, managers): The Victoria Loftus Troupe of British Blondes are to open this theatre on Saturday, 19th, with a burlesque and variety show. Being here during the Carnival season they will possibly do a fair business. The theatre has been closed for several weeks.

Items: Dan Rice will on Sunday, Feb. 20, pitch his circus tents here for a nine-days' stay. I believe the bulk of his material is the remains of the Thornton circus, sold a short time ago by the sheriff and bought in by Mr. Stowe, one of the party.—There are some good grounds for the purchase of our French Opera House. It is said that a difference of \$5,000 in the price is the only difficulty to be overcome.—The lease of the Grand Opera House for next season is still not definitely concluded, but will probably be settled during the coming week.—Signor Baldanza, formerly of the Tagliapietra Opera co., sang at a concert 17th, for the benefit of the sufferers by the late overflood. Although suffering from a cold, he did remarkably well.—Robert Stickney, Ella Stokes, and two others are here on their way to Texas to join Sells Bros. Circus.

St. Louis.

Olympic Theatre (Chas. W. Spalding, manager): Mapleson's opera season was a grand success. The houses were densely crowded, although the weather of the week was about the worst ever experienced in St. Louis. Premiums were offered on seats several evenings. On Wednesday night Lohengrin was presented to the largest house ever assembled at the Olympic. The receipts exceeded Bernhardt's great Camille matinee by several hundred dollars, and were probably the largest ever taken at a regular performance in St. Louis. On the 21st, Lotta will commence her annual engagement.

Grand Opera House (John W. Norton, manager): Aldrich and Parsloe did an enormous week's business in My Partner, and notwithstanding the crudities and impossibilities of the drama, it seemed to hit the popular fancy. The play was well acted, the characters being generally sustained by the originals, and the stage setting was excellent. Seldene's Opera Bouffe troupe open Monday, 21st, in Olivette.

Pope's Theatre (Charles Pope, manager): Manager Pope has given his patrons an interesting entertainment during the past week. Prof. Seeman, magician, it must be confessed was a disappointment, but the tricks he performed were neatly done, although not new or startling. His magic lantern series was very entertaining. He remains a second week, the houses having been crowded chiefly on account of the excellent manner in which the gift feature was advertised.

Items: Manager Norton has decided to keep the opera house open longer than was intended owing to the general desire to see his protegee, Miss Selina Netter, in a round of legitimate characters.—Salvini's engagement begins at Pope's March 14.—Treasurer T. E. Zimmerman of Pope's will benefit early next month. Treasurers Short and McManus are also out in their announcements.—Fred Engelhardt and Capt. Newton's whale, notwithstanding a spell of very dirty weather and the necessarily out-of-the-way location, has done an enormous business. On Sunday, 13th, the crowd was so dense that several times the door had to be closed and the sale of tickets discontinued. The receipts were between three and four thousand dollars. Every day the receipts have been very large. It will be taken to Cincinnati Sunday night.—The River-King Concert co. appear at the Pickwick Theatre 18th and 19th.

Alabama.

MOBILE.

Sarah Bernhardt's engagement at Temperance Hall has been a complete fiasco. At an early hour, right at the 14th, a large crowd besieged the entrance doors. After some time of patient waiting they were informed that owing to the indisposition of Madame B. there would be no performance. Next night the fashion and culture of our city flocked in great numbers, filling the hall with as fine an audience as was ever gathered in it. During the first act of Camille, ethereal Sarah abruptly left the stage in a fit of nervous laughter. Soon after, the curtain was rung down. Then our public were treated to genuine French yells, which lasted for full half an hour. The orchestra endeavored to drown the piercing shrieks, but all in vain. Most of the audience thought murder was being enacted behind the scenes, until uncertain fears were relieved by Dr. Heustis, who came forward and said, that owing to severe illness Sarah B. could not perform. It is thought that the lady had a fit of hysterics.

EUCLAIA.

Ford's Dramatic co. will appear at Bennett's Opera House March 4; Miles' Juveniles 8th and 9th. Arlington's Minstrels have postponed engagement from Feb. 24 to March 5—cause unknown. Philip Phillips, the pilgrim singer, will hold forth to-night.

Connecticut.

NEW HAVEN.

New Haven Opera House (John M. Near, manager): Daly's co. 14th in Needles and Pins to a good house. Concert by Third Church Choir 16th, which was a success. Genevieve Ward 19th, with excellent support, played Forget-Me-Not to a large and select audience. Coming: 22d, matinee, and 23d, Rose and Harry Watkins.

Peck's Grand Opera House (Clark Peck, proprietor): For the past week Tom Thumb and suite have been giving performances afternoons and evenings to crowded houses, standing room being at a premium. Billed: Maurice Deugrenmont 21; Amherst Glee Club 22d; Haverly's Colored Forty 23d; Howard Dramatic Association 24th; Mrs. Scott Siddons 25th; Barclay Campbell's Gaiety Slaves 28th.

Carl's Opera House (Peter R. Carl, proprietor): Eli Perkins lectured 14th to a very small audience. Salsbury's Troubadours 15th in The Brook; good house. Hill's All the Rage 17th to a fair house. Mr. and Mrs. McKee Rankin in The Dainties 18th to fair business. Carl's Opera House is getting to be quite a popular place for holding balls. This week the New Haven division of the Brotherhood of Engineers give their seventh

annual ball there, and on Thursday evening the New Haven Grays give their annual ball at the same theatre.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Salsbury's Troubadours 17th to large business. Much disappointment was expressed at finding so few additions or new business introduced into the sketch. 18th, Haverly's Genuine Colored Minstrels packed the house for third time this season. Billed: Amherst Students in concert 21st; Hill's All the Rage co. 22d, and that will probably be all.

American Theatre (W. S. Ross, manager): Business has held good, as it will continue if the management keep up the style of entertainment furnished so far. Departures: Novelty Four to Providence; Redmond and Clifton to Troy; Davenport Bros. to New York. New people: Manchester and Jennings, Zoe, the Murrys, Jessie Warner and Kitty McDermott.

Item: The Mirror can always be had at S. W. Barrows & Co.'s, next to the Post-office, and they report their sales more than trebled since January.

BRIDGEPORT.

14th, Salsbury's Troubadours to light business. 18th and 19th, Rial's Uncle Tom three performances to good business.

Items: Barnum, Bailey and Hutchinson's Circus will begin the season March 21 at Gilmore's Garden, New York. It will require between four and five hundred people to run this comb. P. T. Barnum has entirely recovered from his late illness.

SOUTH NORWALK.

Norwalk Opera House (S. K. Stanley, manager): Jay Rial's Ideal Uncle Tom's Cabin played to a good house 19th.

Music Hall (F. M. Knapp, manager): Booked: 28th, Mitchell's Pleasure party; March 5, Joseph Murphy; 7th, Madison Square Theatre co. in Hazel Kirke; 15th, Sol Smith Russell; April 9, Miner-Koonce co.; May 7, Neil Burgess in Widow Bedott.

MERIDEN.

Wilcox Opera House (T. H. Delavan, manager): All the Rage was presented (third time) to a very large house 18th; 21st, Haverly's Colored Minstrels to a good house. Booked: 28th, Around the World in Eighty Days; March 3, Emma Abbott; 7th, Den Thompson; 14th, Mrs. Scott Siddons.

WATERBURY.

City Hall (Jean Jacques, manager): 14th, Jay Rial's Uncle Tom's Cabin to big house. 16th, Salsbury's Troubadours in The Brook to good business. Billed: Haverly's Colored Minstrels 22d. Mitchell's Goblins, for the 23d, have cancelled.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Denman Thompson 19th to good business. Nothing booked.

Colorado.

DENVER.

Sixteenth Street Theatre (J. S. Langrishe, manager): Closed.

Palace Theatre (Ed. Chase, proprietor): The carpenters are tearing out the inside of this theatre preparatory to the contemplated repairs. Mr. Chase cleared last week \$2,700, and the week before, \$2,200; certainly this is prosperity. He says he would not exchange his place for any in the country.

Items: Mr. Langrishe will soon return, having engaged his co. for the Sixteenth street house.—From rumors, I judge that our season is about to commence. Haverly's New Mastodons, Hooley's latest organization and Fanny Louise Buckingham are coming.—Theodore's Troubadours are playing an engagement at Colorado Springs in an original burlesque by Mr. T.—The Tivoli, a new variety hall, opened last week with the Forests, Minnie Hassan, Maggie Spies and a few more people of the same class. Cheap prices and large houses so far.—P. L. Wheeler, the former correspondent of THE MIRROR for Denver, who has been Alf Wyman's business agent, has severed his connection with that troupe and will retire from the show business.

LEADVILLE.

Tabor Opera House (A. T. Wells, Jr., manager): We have had no attractions here since the Legion of Honor co., Milton Nobles and Katie Putnam. Billed: Fanny Louise Buckingham in Mazeppa 21st.

Items: Leadville is a good show town for first-class combs, and a good opera bouffe troupe would coin money for about two weeks.—Howard & Sullivan are fitting up a cosy little theatre, to be known as the Academy of Music.—THE MIRROR is to be found on our news stands, and is becoming very popular. Professionals visiting here deem it the standard dramatic authority.

Delaware.

WILMINGTON.

The Tourists have just given a performance to a full house. We were disappointed in the piece, it being a careless mixture of odds and ends. Some of the scenes, however, were very mirth provoking.

District of Columbia.

WASHINGTON.

National Theatre (John W. Albaugh, manager): N. C. Goodwin's Hobbies drew only moderately well last week. Emma Abbott's Opera co. will give nine performances this week. The sales of seats already is very large. Fun on the Bristol 28th.

Ford's Opera House (John T. Ford, manager): Olivette, with Blanche Chapman in the title role, was fairly presented last week. The Pirates of Penzance, with Eva Mills and party, took possession of the boards for the benefit of the Free Dispensary Saturday night. This week, Sol Smith Russell in Edgewood Folks. Next week, Haverly's Mastodons Minstrels.

Lincoln Hall (Pratt & Son, managers): Blanche Roosevelt in concert 26th, assisted by Signor Ferranti, Signor Fritsch, Mr. Haselbrink, violinist, and W. R. Case, pianist. Hon. John Kelly lectures 27th on "The Sisters of Charity." Pinafore 28th and March 1, under management of National Rifles; Eva Mills as Josephine and John O. Pugh as Ralph.

Theatre Comique (Jake Budd, manager): Yankee Robinson in his drama, The F. F. V. Reynolds and Walling, N. B. Shiner, Flora Bingham, Gallagher and West, Florence May, Lou Edwards, George May, Leonard and Flynn and Trudell and Rowen. Item: Adelaide Murdoch lectures on "The Present Day" and R. Cordelia Levy gives readings at the National Theatre 27th.

Georgia.

ATLANTA.

De Give's Opera House (L. De Give, manager): Lotta drew another large house 12th in Zip. Bernhardt, after keeping us in long suspense, made her appearance 16th in Camille to an immense audience. Peculiarly it was a success, but as for Sarah she failed to do herself justice as she was quite ill, and on account of her intense suffering

the last act was cut very short. A physician was in attendance. The majority of the audience were disappointed in her acting. Billed: Fannie May's Female Minstrels 19th; Kate Claxton 21st; Herrmann 22d, 23d. Booked: Miles' Juvenile Opera co. 24th, 25th; Frederick Paulding March 1; Lawrence Barrett 4th, 5th; Eleanor Calhoun 9th, 10th, 11th; Mme. Carreno Concert co. 12th; Mary Anderson 14th; Rice's Evangeline 16th; Seldene Opera Bouffe 22d; Salvini April 6; Sam'l of Posen co. 28th.

Items: A. W. Kries was appointed as bill-poster to the Opera House by L. De Give, the proprietor.—Still Waters Run Deep was presented by the Concordia Dramatic Club at their hall 13th.

MACON.

Ralston Hall (Turpin & Ogden, managers): Jarrett and Rice's Fun on the Bristol played to good house 15th. Billed: 22d and 23d, Rice's Evangeline. Booked: March 1, 2, Eleanor Calhoun.

Items: Arlington's Minstrels cancelled.—Powers' Gaiety Slave changed date to April 16.

AUGUSTA.

Opera House (N. K. Butler, manager): Tony Denier's Humpty Dumpty troupe 12th, to a first rate house; Jarrett and Rice's Fun on the Bristol 16th, to a crowded house; good co. Booked: Herrmann, 21st.

COLUMBUS.

Springer Opera House (George J. Burns, manager): This week Fun on the Bristol and Milton Nobles in A Man of the People, each co. playing to paying houses.

Item: The Selma Felter co. have cancelled their engagement.

SAVANNAH.

Tony Denier's Humpty Dumpty comb. played to good houses 15th, 16th and 17th; largest matinee ever known here.

Indiana.

INDIANAPOLIS.

Academy of Music (Ned Foster, manager): Since Mr. Foster assumed control of this house business has greatly increased and good people in a like manner. The past week presented the specialties of Tierney and Cromell, Hurimo and Malcolm, Bobby Newcomb, Billy Warner, Dillon and Levino, Frank Laufman and Louise Montague. Arrivals Feb. 21: Foster and Hughes, Harry Clark, Ida Carey, Harp Levino, Susie Devlin, Allen and Hart; Leon and Orville and Virginia Belle.

Items: The remains of Walter Langridge, late scenic artist of English's, were buried at Crown Hill on the 14th. The floral tributes were many and handsome. A large assembly of professionals and friends of the deceased attended.—Manager George Dickson says that if the present cold weather hangs out he will certainly have the "spinal Meningitis."—The order of the Elks will establish a lodge in this city during the coming week. Chicago officials will conduct the ceremonies.—Manager English is making grand preparations for the William E. Sheridan season in March.—Rumor hath it that Manager Will English will shortly appear as Little Eva and J. P. Anderson as the transformation in Topsy Dean's version of Uncle Tom's Cabin. Joseph T. Fanning is selecting a stock co. for the combination. The initial performance will be given in the Blind Asylum behind a net. The proceeds will go to the fund of the Hanchet Dramatic College.—Charlotte Thompson season has been a financial success. The manager was ahead \$10,500 Feb. 1.

FORT WAYNE.

Grand Opera House (H. S. Mensch, manager): A fair audience assembled 15th to greet the first appearance of Miss Lizzie Grafmiller as a professional reader, who made a very favorable impression. Her crudities are few which can be easily mastered, and I predict for this lady a prominent place in the profession. Miss Emelie Gavin assisted Miss Grafmiller, contributing largely to the success of the entertainment. Her rendition of the "Famine Poem" was quite impressive. Miss Ida Price, a young soprano, late of the Emma Abbott troupe, was the recipient of repeated encores. Booked: 28th, George S. Knight and wife in Government Bonds.

Academy of Music (H. S. Mensch, manager): March 2, Buffalo Bill and co. Items: Miss Emelie Gavin, professionally known as Emelie Granard, will organize a dramatic co. to take the road from New York. Medea and Lucretia Borgia are underlined as the specialties.—Miss Gavin, accompanied by the fair young soprano, Miss Ada Price, left here the 16th for New York city.—Hermie's Hearts of Oak 19th, cancelled.—The Bijou Comedy co. have returned here.—The Keeses go to Toledo.—The owners of the lately burnt Bijou and Manager R. L. Smith have not effected any arrangements for the future as yet.

VINCENNES.

Green's Opera House (Frank Green and Brooks & Dickson, managers): Kate Claxton co. in the Two Orphans 15th to the largest house this season; standing-room only. The performance, in general, not up to expectation, and a good deal of cutting done. Previous to the performance the cry of fire was raised, which occasioned the most intense excitement. A bright light illuminated the heavens within a half square of the Opera House, and shone through the windows upon the stage. John L. Green appeared and told the immense audience there was no danger, as the fire, which was in a contiguous saddlery shop, was under control. Many, however, left, but finally returned, and the performance went on. Kate Claxton, in the costume of Louise, appeared during the excitement upon the stage in front of curtain, and the light of the fire shining full upon her made her look like a veritable fire queen. Booked: 24th, Alice Oates; March 9, Buffalo Bill.

KOKOMO.

Opera House (D. T. McNeil, manager): The Bohemian Girl was produced 16th and 17th by local co., assisted by Prof. Will J. Stabler of New Castle, John C. Garr, formerly of the Cincinnati Musical College, and Mrs. Kahn of Newcastle, to crowded houses both nights. The Wallace-Villa co. 22d, afternoon and night. Items: The local opera co., under the management of John C. Garr, will arrange for the production of Pinafore at an early date.

EVANSVILLE.

Opera House (Thomas J. Groves, manager): Kate Claxton comb. 16th to fair business. The co. arrived here just after the doors of the Opera House were opened; performance only fair. Seldene Comic Opera co. to fair business in Olivette; performance first class. Coming: 21st, Wilhelm Concert troupe; 25th and 26th, R. E. J. Miles-Oates Comic Opera co. in Les Bavardos and That Awful Child; March 8, the Corinne Morris-makers; 10th, Buffalo Bill.

TERRE HAUTE.

Opera House (C. E. Hosford, manager): Kate Claxton presented the Two Orphans 14th to a very large audience. James A.

Herne's Hearts of Oak 18th to a very large business. Coming: Aldrich and Parsloe, My Partner, 21st, Wilhelmj, 22d; Alice Oates Opera co., 23d.

LOGANSPORT.

Dolan's Opera House (George W. Fender, manager): Alice Oates 17th in Les Bavarde, to a fair house.

Items: A series of entertainments, including Scott-Paine Opera co., Tank Kee and Frank Beard, will be given here commencing the 23d.—The Arabian Nights party, billed for the 25th, have cancelled their dates here.

BRAZIL.

Turner's Hall (Abe Turner, manager): Wyman's stupendous swindle visited our city Feb. 15 and gave a cuff-button entertainment. Booked: Mrs. Blaize's Concert co., 25th; Uncle Tom's Cabin, March 15.

LAFAYETTE.

Grand Opera House (F. E. D. McGinley, manager): Herne's Hearts of Oak 16th, to full house; Alice Oates Comic Opera co. 18th and 19th, to small business.

ILLINOIS.

BLOOMINGTON.

Opera House (Tillotson & Fell, managers): Professor Hartz closed engagement 12th with large matinee and full house in the evening. Entertainment gave satisfaction. Charlotte Thompson came 14th and 15th in The Planter's Wife and Jane Eyre. Packed houses both nights—receipts for the two nights being over eight hundred dollars.

Dunley Hall (Dr. George S. Smith, manager): Leavitt's Grand English Burlesque on the 12th to a fair house. The entertainment would have been good had not one of the male performers insulted the audience by a low remark. It is to be hoped Mr. Leavitt will get rid of the gentleman (?) at once. Gulick and Blaisdell's Minstrels came 17th to fair house, and gave a fine minstrel performance, the best of the season.

Items: Mr. J. K. Tillotson, manager of Charlotte Thompson and author of The Planter's Wife, is a brother of E. W. Tillotson, of the firm of Tillotson & Fell of this city. He has made a wonderful strike with Miss Thompson this season, taking in \$1,283 at Terre Haute, Ind., \$618 at Springfield, Illinois, \$800 in Bloomington, Illinois, and doing quite as well in other places they have visited since coming North.—The Illinois Managers' Association are completing their arrangements for an active campaign next season. Mr. Corbett, of Aurora, President, and Mr. Chatterton, of Springfield, the General Manager, are hard at work getting everything in good running order.

FREEPORT.

The Rival Concert co. 18th, under local management, to a small house. Billed: Anthony and Ellis' Uncle Tom's Cabin co., 22d; Gulick and Blaisdell's Minstrels, 25th. Booked: Forbes' Dramatic co., 24th; George Wandling, lecture, 28th.

Items: After the concert a reception was held in honor of The Rivals at Professor Bischoff's home.—Byron Parsons, agent of French's Native Hindoo Jugglers, was in town 16th, but could not get dates.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Gulick and Blaisdell's Minstrels 15th, to light business; 16th, Rive-King Concert co. to small audience. Booked: 23d, Wilhelmj in concert; 24th, Maggie Mitchell.

Adelphi Theatre (William H. Laird, proprietor): Business good at this house. No change in co.

ROCKFORD.

Brown's Hall (Dr. J. P. Norman, manager): The Herbert Constellation week of 15th to small business, being a very poor co. They make great pretensions with Rosedale, American Cousin, The Shaughraun, etc. Booked: March 1, Standard co., New York; 8th, Lamkin's Musical, Minstrel and Novelty co.

LINCOLN.

Gillett's Opera House (R. Deming, manager): 14th, Rive-King Concert co. to an audience of the elite of the city; performance satisfactory. 17th, St. Vincent Verian, of Springfield, gave a dramatic entertainment, which for amateurs reflects credit upon them.

RANDOLPH.

Opera House: Forbes' co. produced Black Diamond 14th to the delight of a large audience. Remenyi and his co. gave a very enjoyable entertainment 15th.

DIXON.

Rumnyi Concert co. appeared 16th to small business. Booked: The Forbes Dramatic co. 21st and 22d.

AURORA.

Opera House: 12th, Arabian Night co. to a good house. They return to Aurora March 5.

IOWA.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Bartley Campbell's Galley Slave 15th to fair house; co. good and play well presented. Booked: John Dillon, 18th; Rive-King Concert co., March 1; Annie Paxley, 3d; Gilmore's Humpty Dumpty, 9th and 10th; Emerald's Dramatic Club, 17th; Lamkin's Novelty Minstrels, 19th; Thomas W. Keene, 23d and 24th.

Academy of Music (William Foster, manager): John Dillon, billed for 10th and 11th, failed to put in an appearance, being snow-bound in northern part of the State. Florence Herbert, 14th, 15th and 16th, in Frou Frou, Hidden Hand and East Lynne, to crowded houses. Booked: Donovan's Original Tennesseeans, 21st; Gulick and Blaisdell's Minstrels, March 8.

COUNCIL BLUFFS.

The Galley Slave co. 16th to a fair-sized audience. Play entertaining and the audience enjoyed it very much. Booked: Rive-King Concert co., 26th.

Item: The John Dillon co., which was to appear here on that day, was snow-bound on the Rock Island Road, consequently could not get here. The Galley Slave co. were on their way from Omaha to Des Moines the same day and were snowed in here, and were prevailed upon to take Dillon's place and repeat their play, which they did to a fair house. The tickets that had been purchased for the Dillon entertainment were honored that night.

DEBUCQUE.

Opera House (G. D. Scott, manager): The Remenyi Concert co. came 17th, under auspices of Library Association, to a large and appreciative audience. Draper's Uncle Tom's Cabin 19th, to good business. The Spiritualist co. of Anna Eva Fay give religious illustrated lecture 20th.

Item: Fred D. Stratton, general agent Anthony and Ellis' Uncle Tom co., made us a call 14th, but did not make dates; also E. G. DeGraft of Draper's.

KEOKUK.

Gibbons' Opera House (D. L. Hughes, manager): Gilmore and Miaco's Humpty

Dumpty 16th was a success. The Rive King Grand Concert co. returned 17th for one night only. People holding tickets for the evening concert were invited to attend a reception given them at Home Hall by the Keokuk Opera Club. Bartley Campbell's Galley Slave 18th to a good audience. The same co. appeared in that charming drama Doctor Clyde 19th. Coming: Uncle Tom's Cabin by Wren's New York comb. 21st.

BURLINGTON.

Union Hall (K. M. Washburn, manager): Gilmore and Miaco's Humpty Dumpty co. 15th to a large audience. Performance excellent.

Maggie Mitchell will be here the same week and will have a big house.—A Child of the State will return in April.—Burlington people are rejoiced at the success of Miss Lillie West, playing in Olivette in Boston. Miss West was born here.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Anthony and Ellis' Uncle Tom's Cabin to a crowded house with a poor performance on 17th. Colored Ideal Musical comb. appeared to a matinee and evening 19th, and to a sacred concert 20th. Booked: Maggie Mitchell March 2.

IOWA CITY.

Opera House (John Coldren, manager): Donovan's Original Tennesseeans, a colored concert co., sang 14th to good house.

Item: We have been bored to death with lecturers of late, while theatricals have been decidedly dull.

KANSAS.

LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): Haywood's comb. gave an indoor circus performance to a fair audience 14th. Corinne Merriemakers gave a fine performance to a large audience 17th; the singing is exceptionally fine. Coming: Julia Rive-King Concert, 24th.

Old Opera House (L. Wood, manager): Coming: Frank Frayne in Si Slocum 21st and 22d.

German Theatre: The Two Orphans to a large audience 13th. It was very well given. Faithful Isaac will be on the boards for 20th.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, manager): The incomparable Lotta, as the bills say, has been delighting her large army of friends in this city during the past week, playing to standing room only. Lotta's annual visit is looked upon as one of the events of the season, and her popularity is always assured in Louisville. The only attraction for next week is Sarah Bernhardt Monday and Tuesday nights. Booked: 25th, March 1 and 2, Joe Emmet; 7, 8, 9, Child of State comb.; 11, 12, Salvini.

Opera House (Brooks & Dickson, lessees): Haverly's New Mastodon Minstrels 14th, 15th, to large business. The show gave satisfaction. Manager Warner's benefit came off 16th to a large house. Wilhelmj gave two enjoyable musical entertainments 18th and 19th to fair attendance. Next week, Aldrich and Parsloe in My Partner play five nights and matinee.

Buckingham Theatre (J. P. Whallen, lessee): This being the only variety house open in the city at present of course does a good business. Nothing new to announce.

Items: The sale of seats for the Bernhard engagement came off at Macauley's Theatre last Monday and netted about \$5,000.—Ed Strakosch, agent for Aldrich and Parsloe, was in the city this week.

LEXINGTON.

Opera House (K. P. Marsh, manager): Rice's Evangelical co. 14th, to large audiences, at increased prices. On the morning of the 15th a telegram from Cincinnati announced that Harry Hunter was sinking rapidly, and before the co. recovered from the shock another came with the sad intelligence of his death. As a large number of seats had been sold in advance it was finally concluded to give a performance, which was done, with George Schiller as the Fisherman and Pauline Hall as Gabriel. Louise Searle was engaged to be married to Mr. Hunter, and left for Cincinnati immediately upon receipt of the telegram. Feb. 17 Wilhelmj occupied the Opera House, his audience being only fair in regard to numbers, local entertainments being the counter-attraction.

GEORGETOWN.

Barlow's Opera House (E. C. Barlow and Son, managers): White Dramatic comb. 7th, 8th, 9th and 10th, to excellent houses, giving entire satisfaction. The co. return in May.

Item: After April 1 the Opera House will change management to E. C. Barlow, proprietor; J. W. Barlow, manager. It will have new opera chairs, new scenery, dressing-rooms, and the box-office down-stairs.

MAINE.

BANGOR.

Jay Rial's Uncle Tom's Cabin co. 11th and 12th, to overflowing houses, and a good house at matinee. The Criterion co. was billed here 18th and 19th in Freaks, but failed to connect; cancelled all dates east of Portland. Coming: Mrs. Carter's Opera co. in Pirates of Penzance; no date fixed. The co. have been playing to large business in St. John and Hallow.

MASSACHUSETTS.

WORCESTER.

Music Hall (K. M. Reynolds, manager): Joseph Murphy in Kerry Gow 15th. He was enthusiastically welcomed by a large audience. Haverly's Colored Carnival returned 16th for the second time this season to a light house. Genevieve Ward in Forget Me Not 18th. She met with a most generous reception, having a crowded house. Salisbury's Troubadours 19th to a good business.

Mechanics' Hall (W. A. Smith, secretary): Henderson's dime variety show played to good business the past week. Booked: 21st, 22d and 23d, General Tom Thumb and troupe.

Item: Messrs. Fisk and Reynolds, our local managers, have displayed good taste in their selection of entertainments for Worcester theatre-goers this season and have met with well-deserved success.

TAUNTON.

Music Hall (White Bros., proprietors): Abbey's Humpty Dumpty 5th to a fair house. Performance good. Denman Thompson 17th to the largest house of the season, many being unable to procure even standing room. Shubaker's Majestics are extensively billed for the 24th.

SPRINGFIELD.

Haynes' Opera House (W. C. Lenoir, manager): Joseph Murphy in Kerry Gow 14th, to large audience. Salisbury's Troubadours 18th, to big business. The changes in the troupe do not seem to be for the better. Haverly's Colored Minstrels 19th, to big business. Booked: Scott Siddons in Rosalind, 23d; Rose and Harry Watkins, 26th;

All the Rage, 28th; Martini's Around the World in Eighty Days, March 2; John T. Ford's Olivette co., 3d; Mattson Opera co., 10th and 11th.

NEWBURT.

Prof. Herrmann, the illusionist, assisted by his son, Harry Herrmann, gave a poor entertainment 9th to good business. Baird's New Orleans Minstrels 14th to big business; performance satisfactory. Booked again for March 16. Eighty Days Around the World was presented 15th to a good house. The ballet was good, although small. Booked: 24th, Abbey's Humpty Dumpty co.; March 12, Whitmore and Clark's minstrels; 16th, Baird's New Orleans Minstrels; 17th, Galley Slave comb.; 24th, Chantrel in Kit, the Arkansas Traveler. The city is very handsomely billed for Abbey's Humpty Dumpty, which is booked for 24th inst.

LOWELL.

Music Hall (Emery & Simons, lessees): Joseph Murphy, supported by Charles Abbott, Genevieve Rogers and a strong co., in Kerry Gow 16th to a packed house. 17th, Genevieve Rogers in Forget Me Not to a large and fashionable audience. 19th, Martini's Around the World in Eighty Days to a large house. 23d, Abbey's Humpty Dumpty. 24th, Rose and Harry Watkins in Trolley Down, followed by the Boston Museum co. in The Guv'nor early in March.

Huntington Hall: Professor Charles A. Patkin on Torpedo Warfare to a fair house 16th. Philharmonic orchestra of Boston 23d.

CHelsea.

Academy of Music (H. C. Pease, manager): Humpty Dumpty has made his appearance twice this week—the 15th, Abbey's, and the 19th, Nick Roberts', both to large audiences. Both combs. possess considerable talent.

GLOUCESTER.

Around the World in Eighty Days to good house 16th. The party gave satisfaction. Manager Bradstreet has Abbey's Humpty Dumpty here 22d. Jollities co., March 1, and two other attractions in March. Frank Mayo is booked in Davy Crockett March 19.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House: The past week has been a series of successes, and Manager Whitney is to be congratulated. First came Bartley Campbell's new play My Geraldine, which was presented four nights to splendid houses, and must be credited with having made an instant hit. Not as full of strong situations as My Partner nor as finished in construction and diction as the Galley Slave, still it possesses those qualities which will make it more popular with the masses than either of the above. It appeals to and amuses the middle classes, and serves as a teacher to those whose circumstances allow but limited means of learning Irish character and life. The co. in the main is an excellent one. Emily Baker and Emma Skerritt of the ladies, and J. N. Gotthold, W. T. Scanlan and C. A. McManus of the gentlemen, are worthy of special praise. The transformation scene, changing from the Cragha Bhoal to the Ruins of Gray Nun Abbey, was one of the most perfect works of scene manipulation ever seen here. The author was called out and made a few very graceful remarks in appreciation of the honor bestowed upon him. Friday night Stetson's Globe co. played The Guv'nor to a splendid house. Marie Prescott and W. F. Owen easily carried off the honors of the cast. Saturday night that most illustrious of all modern actors, Salvini, played The Gladiator before the finest audience the city could produce. Culture, wealth and beauty were there to pay him tribute. Such a magnificent piece of acting was never witnessed here before and doubtless will not be again, unless Salvini returns and gives us Othello. The co. did remarkably well. Marie Prescott as usual won the honors next to the star. Her Faustina was a powerful personation. She possesses all the qualifications of a great actress, and doubtless will in time become one. Julia Stewart did well what she had to do. W. H. Crisp was entirely satisfactory as Flavian. This week Charlotte Thompson, under the auspices of the Detroit Light Guards, will appear in a round of her most celebrated roles, including The Planter's Wife. Next week for the first three nights the house will be occupied by the Mapleson Italian Opera co.

Detroit Opera House: This house was closed the past week, owing to the disbandment of the Golden Gate co., which had booked last fall for this date. This week Harrison, three nights in Photos, and last half of week Mahn's Comic Opera co. in Boccaccio—two splendid attractions.

GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager): Pierce's Legion of Honor co. appeared at this house 15th and 16th, before large and well-pleased audiences. The co. is one of the best that ever visited our city, and were fully deserving of the warm reception accorded them. Samuel Pierce, Lewis Morrison and Annie Graham sustained their respective roles with especial excellence. On the 17th Mr. and Mrs. George S. Knight in their new play, Government Bonds. The piece is light and trivial, and no credit to Bartley Campbell. Booked: 28th and March 1, Herne's Hearts of Oak.

Items: Smith's Opera House has done a fair business during past week, and a good entertainment is offered.—Manager F. M. Gardner informs me that he has taken the advice given him in last week's MIRROR, and will abandon the idea of producing the Passion Play.

KALAMAZOO.

Union Hall (C. H. Chase, manager): Mr. and Mrs. George S. Knight 15th in Otto to a small audience; support only fair. Coming: Laura Dainty 23d; Charlotte Thompson March 2; Fanny Davenport and co. in Camille 12th.

Item: Arabella Root of the disbanded Root Concert co. is in town.

MUSKEGON.

Opera House (Fred L. Reynolds, manager): Maggie Mitchell drew a \$630 house 12th. Mr. and Mrs. George S. Knight came 16th to good house. The Mendelssohn Quintette Club came 24th for benefit of the High School graduates.

MINNESOTA.

MINNEAPOLIS.

Pence Opera House (Miss Phosa McAllister, lessee): The past week Peep o' Day boys, to fair business. Monday next, As You Like It. Academy of Music: Closed the past week.

ST. PAUL.

Herne's Hearts of Oak co. lost about a week's dates owing to the snow blockade; arrived here in time to fill part of their engagement, giving three performances 11th and 12th to crowded houses. The piece was finely mounted, the scenery picturesque and effective. The co. made a very favorable impression, and the leading characters received repeated calls before the curtain. The play proved a success. 15th, The Rosenfield Sis-

ters gave a grand concert, assisted by Bertie Davidson and other local talent, to a select audience; a very enjoyable entertainment. Booked: Annie Pixley in M'iss 21st, 22d and 23d. Conley's Varieties: Playing to good business.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager): Power's Galley Slave, Corinne Merriemakers and one or two other less important shows have visited us during the month, doing fair business, although the elements have conspired against full houses. Booked: 25th, Rive-King co.; 28th and March 1, Sarah Bernhardt; 3d, Remenyi; 7th and 8th, Annie Pixley; 17th, Thomas W. Keene; 18th and 19th, Maggie Mitchell.

Items: Manager Craig is very busy working up Bernhard, who is here Feb. 28 and March 1, and is meeting with success. He is arranging excursions to Bernhard's performance from Atchison, Leavenworth, Kansas City, Topeka, Lawrence, Omaha, Lincoln, etc., etc.—Manager Mel Hudson, of Kansas City, was in the city Monday.

SEDALIA.

Smith's Opera House (George T. Brown & Co., managers): Roselle and co. presented Evadne 16th, to a pleased audience. The lady's acting showed much improvement since she was last here. H. W. Mitchell and balance of co. rendered excellent support. Coming: Gilmore and Miaco's Humpty Dumpty comb. 21st and 22d.

New Hampshire.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Nick Roberts' Humpty Dumpty co. 14th to small audience. The pantomime was rather poor, but the variety features excellent. Henry Ward Beecher lectured 15th on "The Rule of the Common People" to fair audience. Genevieve Ward, in Forget Me Not, 16th, drew a crowded house and gave much satisfaction. Joseph Murphy 18th pleased a good audience; co. good. Billed: Denman Thompson 23d; Boston Ideal Opera co. in Fatinitza 25th; Baird's New Orleans Minstrels 26th; Hill's All the Rage comb. March 10.

Music Hall (S. R. Hannaford, manager): An excellent bill has crowded this house every night during the week.

Smith's Opera House (John Shirley, manager): The Two Orphans comb., booked for the 19th, did not appear. This hall will be opened as a variety theatre 21st, under management of James Roche.

PORTSMOUTH.

Music Hall (John O. Ayers, manager): Criterion Comedy co. 17th in Freaks to a small house; fearful storm. 20th, Nellie Everett, spiritual medium; fair business. Booked: 23d, Blake and Norris' Jollities in the Electrical Doll; 26th, Den Thompson as Joshua Whitcomb; 26th, same evening, in Franklin Theatre, Boston Museum co. in The Guv'nor; March 3, Nick Roberts' Humpty Dumpty.

Items: During the week a County Musical Convention has been in progress; receipts, \$1,100. Miss Mary McCarthy made her debut as a soprano and acquitted herself well.—Miss Norah Bartlett, who is to appear in The Guv'nor, is a native of this city and daughter of the president of the New Hampshire Bank.—Jimmie Holbrook, the clog-dancer, formerly of Baird's New Orleans Minstrels, is at his home in this city very sick.

New York.

SYRACUSE.

The coming week bids fair to be an attractive one; every evening has an attraction, and our amusement lovers have many first-class organizations to choose from. We are to have Mapleson's Opera co. The sale of seats show that Syracuseans are but little interested in the affair, and as Col. Mapleson requires an assurance of paying business, the engagement came very near being canceled. Manager Lehnen, however, stepped forward and assumed the risk of the venture.

Grand Opera House (P. H. Lehnen, manager): The McGibney Family made a second visit on the 18th and 19th, with matinee. A large audience at each performance was the result. They are, without doubt, a talented organization. Booked: George E. Stevens' Uncle Tom's Cabin, 21st and 22d; Hyde and Behman's Novelty Theatre co., 24th; Ford's Olivette co., 25th and 26th. The Fiske Jubilee Singers will beat the Wieting 23d, 25th and 26th.

Items: The Grand Opera House has been open 54 times and had 23 different combs.; Wieting has been open 57 times and had 35 combs., making a total of 58 visiting cos. and 111 open combs.; 26 of the combs. have drawn average business (from \$200 to \$350), 17 large (from \$350 to \$1,200) and 15 small. Considering the size of our town, I think that the above is a good showing thus far this season.—Henry Wolfsohn, agent of Maurice Dengremont, is in the city.—The McGibney Family gave a concert for the benefit of the inmates of the Onondaga Penitentiary at that institution Sunday morning.

ROCHESTER.

Corinthian Academy of Music (Arthur Luetchford, manager): The Apollo Club, assisted by Prof. H. A. Staples, of Buffalo, Philip Fried and Mrs. P. Sylla, drew a large and fashionable audience 15th. The excellent singing of the club was much admired. Helen Coleman and co. presented Widow Bedott to light business 17th, 18th and 19th. Miss Coleman's version of the voluble Widow differs materially from that of Bishop and Burgess, and the character suffers by comparison. Bartley Campbell's My Geraldine co. will appear 23th. C. C. Davis' co. 27th and March 1 and 2.

Grand Opera House (Joseph Gobay, manager): Buffalo Bill and co. appeared 15th and 16th in Prairie Wolf to good business. The upper part of the house was crowded at each performance. George E. Stevens' Uncle Tom's Cabin co. 17th, 18th and 19th to fairly remunerative business. Coming: 23d and 24th, Hill's Rip Van Winkle co.; 25th and 26th, Hyde and Behman's comb.

ALBANY.

Leland Opera House (J. W. Albaugh, manager): Willie Edouin's co. in Dreams proved a very attractive card at this house during the past week. 21st, one week, Knolly's Black Crook co.

Martin Opera House (Col. Foote, manager): 19th, Ida K. Hinds in readings to light house. 22d and 23d, Hyde and Behman's co. 24th, six nights and two matinees, Charles Thornton and co. in Simon Kenton and The Headless Horseman.

Tweddle Opera House (William Appleton, Jr., manager): 15th, Salvini in the Gladiator to a fifteen-hundred-dollar house, giving great satisfaction. 28th, local concert. Items: The Novelty Theatre has given up the ghost for a time. Cause, bad management. A Detroit manager has leased it, and will open the first week in March.—The

manager of the Eva Gardner co., which recently started from this city and are working in the Northern towns, reports good business.—Minnie Woods will benefit at Martin's Opera House 21st.—Manager Fowles will play the Charles Thornton party three nights at Rand's Opera House, Troy.

TROY.

Griswold Opera House (S. M. Hickey, proprietor; M. V. B. Finch, manager): The military drama Reward was presented last week by the Tibbits Cadets and Charles Collins. It was largely attended nightly and gave general satisfaction. The Howard Family, vocalists and actors, are announced for 23d. Salisbury Troubadours March 1.

Rand's Opera House (Preston & Powers, managers): Haverly's Widow Bedott co., with C. B. Bishop as the Widow, came 19th to good attendance. Coming: Hyde and Behman's Comedy co., 21st; John Murray and Grace Cortland, Constable Hook comb., 22d and 23d; Haverly's Colored Minstrels, March 2.

Grand Central Theatre (P. Carley, proprietor): A good show to excellent business. The following people appear: Carley and Sutherland, Redmond and Clifton, Jesse Boyd, Joseph Hurley, John T. Hinds and Vivian Lawrence.

OSWEGO.

Academy of Music (W. B. Phelps, manager): A full house attended Hil Henry's Minstrels 14th; entertainment good. The McGibney Family have cancelled 23d. Billed: The Fiske University Jubilee Singers 25th, March 1 and matinee 3d.

Items: Hi Henry drew over a \$300 house in the little town of Fulton.

BATAVIA.

Opera House (H. C. Ferren, manager): A. P. Burbank 14th gave a fine entertainment to a small audience. Booked: Prof. Swift, lecture, 23d; Helen Coleman's Widow Bedott, March 5.

Items: Batavia Cornet Band, assisted by Kittie Tyrrell and a quartette from Rochester, will give a concert March 1.—East Lynne was produced 17th at the Arcade Opera House for the benefit of Harry Mitchell with Mrs. Mitchell in the leading role, assisted by A. R. Brooks and several ladies and gentlemen from Buffalo, to a crowded house.

KINGSTON.

Music Hall (William H. Freer, lessee and manager): Mrs. James G. Burnett and Master Charlie in select readings and recitations 16th, to small house. George Holland in Leonard Grover's Boarding-House 19th, to fair house. Coming: Gus Phillips (Joffy Gooft) in Under the Gaslight, 23d; McEvoy's Hibernicon, 24th.

Sampson's Opera House (Phil Sampson, proprietor): Mrs. James G. Burnett and Master Charlie in select readings and recitations to fair house 19th. Coming: Minner-Rooney comb., March 1; New York Shaughraun booked; date not fixed.

ELMIRA.

Opera House (W. E. Bardwell, manager): Madison Square Theatre co. in Hazel Kirke is billed for 25th. Haverly's United Mastodons is booked for next week.

Item: The Opera House has been refurbished, and two drop curtains and additional scenery added.

HORNELLSVILLE.

THE NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

HARRISON GREY FISKE, EDITOR.

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NEW YORK, FEBRUARY 26, 1881.

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Bloom, E. L.
Barnes, W. D. (3)
Belden, Clara
Bonner, Robert
Belmont, Grace
Bassett, Chas.
Blake, G. W.
Barnes, W. Elliott
Boucault, Dion
Cooper, James
Curran, J. P.
Campbell, Wm. H.
Chester, Amy
Callahan, James A.
Costello, James
Clapham, Harry (2)
Carina, Mm.
Callender, Manager
Cavendish, Ada
Clarke, Harry
Church, Edw. A.
Chambers, Augusta
Conner, Capt.
Furt, Carlo
Colton, Harry
Chandos, Alice
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Clifford, Adam F.
Dayton, Lillian
Dakiel, D. W.
Demerast, G. W.
De Castro, M.
De Este, Helen
Dobson, Frank
Dunn, Julia E.
Du Breul, A. F.
Draw, Frank N. Sr.
DuBois, S. O.
Derner, Elliott
Dulgan, Mr.
Evelyn, Caritta
Kilant, Lizette
Egbert, Annie
Farrell, Minnie
Fitch, Florence
Fraser, Thomas
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Greaves, Estelle
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Goodwin, N. C.
Garret, H. C.
Goache, Jacob
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Hill, Barton
Holmes, Matt
Humphreys, Joseph
Hutchings, Alice
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Kruzer, Jacques
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Kenyon, Lida
Knight, Geo.
Keene, Thomas
Knutt, A. P.
Kusel, W. S.
Kane, George
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Lavell, W. D.
Leonard, Agnes
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Liden, Ernest
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Lafayette, Ruby
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Mills, Harry (2)
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Mackay, F. F.
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Morton, Charles
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Nellie (9)
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Oates, Alice (2)
Operi, G.
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Plympton, Eben
Potter, Estelle
Rostetter, W. T.
Higby, James
Roberts, Richard E.
Rowe, Geo. Fawcett
Robers, Sallie
Keynolds, E. F.
Snerrington, George
Snyder, G. S.
Sargent, Harry (pkge)
Scott, Lester F.
Sherman, John
Sothern, E. A.
Stoddard, Helen M.
Stedman Edmund C.
St. Clair, Maud (2)
Schwab, F.
Thorne, Ed F.
Tanner, Rose
Traversa, Helen
Temple, Louise (4)
Wood, J. R.
Ward, John
Wall, Harry
Ward, Fred B.
Weber, Sophie
Weber, Lisa
Williams, Barney
Wallace, Laura
Young, Fred A.
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The New York Mirror has the Largest Dramatic Circulation in America.

Notice.

Advertisers and others are cautioned against transacting business of any description relating to the New York MIRROR, with

ERNEST HARVIER,

as he has no connection whatever with this paper.

Ananias.

Last week the following notice appeared at the head of our editorial department:

WANTED.—Legal evidence that Ernest Harvier has written to any person in the United States on letter paper, bearing a facsimile heading of THE NEW YORK MIRROR, on business matters, either personal or connected with this paper.

Tuesday afternoon a lengthy communication was received from Harvier. Our columns being open to all, we print it in full:

NEW YORK, Feb. 22, 1881.

EDITOR NEW YORK MIRROR:

The allusions to myself which THE MIRROR of last week contained are so clearly based on a misapprehension that I feel justified in inflicting a rule I have always adopted—never to reply to any newspaper criticism or comment which did not involve directly my financial good name.

As regards THE MIRROR I have this to say only, and I think it will be found conclusive: Since the first day of November, 1878, I have had nothing to do with the business or editorial management of the paper in any capacity whatsoever, and do not now claim and never have claimed, to have any. I have not writ-

ten a line for its columns nor controlled, advised or suggested one. I have entered into no arrangement or sought to enter into any respecting its advertising business. I have no authority, and have claimed no authority, to do anything of the kind. I have neither asked nor accepted favors of or on account of THE MIRROR.

My only interest in the paper is the one common to investors in any property, but beyond attending the annual meeting of stockholders and participating in its proceedings, I do nothing. THE MIRROR pays its dividends through legally constituted officers, in whose selection I take part. It would be obviously dishonest to join in the elevating of such officers and then attempt to render them powerless by arrogating to myself authority which I have helped to delegate to others.

THE MIRROR is managed by a Board of Directors chosen on the second Tuesday of each July. They select an editor to manage and control the paper. Individual stockholders dissatisfied with their proceedings can find a market for their stock without difficulty. I am not one of that number.

My ordinary newspaper avocations, an occasional libel suit, and the care and tending of such frugal investments as it has been my good fortune to be able to make, occupy my whole time. I have no wish to interfere with THE MIRROR, and do not conceive that it has anything to gain by interfering with me.

As to the "letter-heads," which appear to have been the occasion of a caution, I have this only to say: The ample reward which THE MIRROR offers for the production of one might be increased ten fold with safety, seeing that none exist. They were printed in September, 1879, and were long since exhausted. If any person will produce one bearing my name and used for any purpose connected with THE MIRROR within two years I will "match" the reward you offer. And I will pay the sum of \$250 to any person who can prove that such letter-head was used either to obtain favors in THE MIRROR's name or in its business. I will pay \$50 for evidence which will lead to the apprehension of any one who has made either in writing or in the presence of witnesses such a claim. I submit one letter-head in my business. It is duly copyrighted, and is in form, manner and words following:

No. 12 Union Square, New York, Feb. 22, 1881.
[STAMP.] ERNEST HARVIER,
To.....

With his Compliments.

It is a facsimile reproduction of a bank check, and the word "Mirror" does not occur.

I trust and believe that the same space and prominence accorded this letter as were given your "caution" last week will stop at once and forever the petty vexation which THE MIRROR and myself share. But that it will curtail the license of the drones and busybodies who hover between theatricals and journalism to annoy and sting both I do not pretend to believe.

ERNEST HARVIER.

The accuracy of Mr. Harvier's statements may be estimated from the fact that we have in our possession both envelopes and paper bearing a facsimile of the New York MIRROR heading, an exact reproduction of one of which is published below:

THE NEW YORK MIRROR

OFFICE OF

ERNEST HARVIER,

29 WEST 10TH STREET, N. Y.

Ernest Harvier
M. J. Harrison

DRAMATIC SEASON, '80-81.

The facsimile of our title, it is unnecessary to say, is entirely unauthorized. Dr. Hamilton Griffin has personally informed us that Miss Mary Anderson's autograph—whose press agent Harvier purports to be—is also used without his permission or sanction.

With an amusing disregard for the rules of truth and grammar, Mr. Harvier states that he has "entered into no arrangement or sought to enter into any respecting its (THE MIRROR'S) advertising business. He has no authority and has claimed no authority to do anything of the kind. He has neither asked nor accepted favors of or on account of THE MIRROR." "This statement, however, does not explain away a paragraph that appeared recently in the Louisville Commercial, which ran as follows: "Before Harvier left the city he went to the owner of one of the theatres here and wanted to borrow a small amount of money, saying that he was associate editor of the New York MIRROR, and that he would give him the amount in advertising." A notice, which has appeared in the columns of THE MIRROR for several weeks, fully sets forth the crookedness of this proposed transaction on the part of Harvier."

Having conclusively proved our right to the reward Mr. Harvier generously offers, we await payment—on presentation of a copy of this paper—of the \$250 or \$2.50 (as the case may be) that he is good enough to hold forth for his own conviction. We shall lay claim, of course, to the other small sum of \$50 which he will pay for evidence that will lead to the apprehension of the parties proving him a dabbler in what our legal friends are pleased to term "false pretenses." We have furnished such proof.

In the meantime, the attention of our readers is especially called to the caution printed at the head of these columns.

Metropolitan Successes and their Lessons to Managers.

There never was a time when the public were more anxious to be amused than at present. If any metropolitan manager does not have full houses, let him look at himself in THE MIRROR and he will see the reflection of the author of his misfortunes. In the plainest possible language, it is his own fault and not that of the public. Theatre-goers now are like blue-fish on a good cloudy day, they will bite at anything. They took up Fresh the American, on the first night; turned it inside out, despite the protests of the author and the resistance of some of the actors; burst into roars of laughter at the seamy side of the drama, and transformed a dramatic failure into a popular success. They crowded Olivette out of the Bijou and into the Fifth Avenue; encouraged the management to make it more of a broad burlesque than an opera-bouffe, and have jammed the theatre ever since. They go all the way down to Harrigan and Hart's to celebrate Mulligan's Silver Wedding, and change Tony Pastor's Pie Rats of Penn Yan into a successful travestie of The Pirates, astonishing that genial manager with his own triumph. They follow Lester Wallack to the west side of town and give him the strongest possible hint of the kind of entertainment they desire at his own theatre, where Rosedale would run a hundred nights. They make the Union Square seem too small for the extra matinees, and point out to the manager by thunders of applause that he has only to put Charles Thorne into a strong emotional part to draw as large crowds at night. They hit the most generous, the most liberal, the most easily-pleased public for which managers ever catered, and if any director of amusements cannot gratify them it is time that he were looking about for some other business which he understands better.

Look, for example, at the manner in which the public have resuscitated and regenerated the Standard. As soon as Billee Taylor was announced they saw fun in the title and began to buy their seats. On Saturday night last the house was crowded to its utmost capacity by the best audience ever assembled within its walls. Except the press tickets—and some papers were cruelly cut down to one seat—there was no paper in the house. From orchestra to gallery it was all solid money. Better still, the booking for this week was so heavy that Manager Henderson got out his old signs of "Standing Room only," which have not seen the light for many, many months, and had them in readiness for the rush. Here is a case in which the public accepted a piece in advance, taking it on trust upon the title alone, and determined that it should be a success. Fortunately, Manager Henderson was induced to share in this determination. As call after call was made upon his cheque-book for what seemed to him reckless extravagance behind the scenes, he may have wavered, like the Old Guard at Marengo; but he had only to walk into the box-office and watch the rich stream of gold and greenbacks pouring into the treasury to be reassured. Put upon the stage with bright scenery, handsome costumes, a large chorus and a host of supernumeraries, all drilled until they moved like clockwork, Billee Taylor went off like fireworks on a clear, cool night, and the public was doubly delighted at the discovery that it had made no mistake, and that the opera was worth all the confidence they had reposed in its production. Manager Henderson, a shrewd conservative of the old school, has had his keen eyes widely opened by this success. We shall see no more shabby scenery and appointments at the Standard. That theatre is redeemed, and the public have done it. We do not detract from the credit due to E. E. Rice, Charles Harris and Miss Le Noir (the representative of D'Oyly Carte), when we say this; but all three of them could not have moved Manager Henderson from his old ways if the public had not stepped up to the box-office and said, "Take our money in advance; but give us our money's worth or you will never see us here again."

Look, also, at the amazing business which is done by Hazel Kirke at the Madison Square. The piece is in its second year; but the average business is as large as ever, and shows no signs of cessation. Last week the receipts were between four and five thousand dollars, of which sum more than half was clear profit. This has been going on for over fifty-five weeks. It is the fashion to say that the country people keep up this theatre; but, in the first place, the money of country people is just as good at the box-office as the money of city people, and, in the second place, a company, stronger in some respects than that at the Madison Square, is playing Hazel Kirke quite as successfully through the provinces, so that the country people can see the play without coming to New York. Yet the attendance is as great as ever. Walk into the theatre to ascertain the reason of this,

and you will see the play perfectly placed upon the stage, perfectly performed, satisfactory in every character and every detail. Like an infidel, you may question the originality of the incidents and the strength of a plot which hinges upon the mistake of a servant that afterwards turns out to be no mistake at all; but there can be no question about the precision and completeness with which Hazel Kirke is presented. The public like that. They object to a half-furnished stage, undecided acting, shabbiness and economy in the appointments. They equally object to wagon-loads of rich dry-goods and useless lumber that smother a poor little play out of existence, and will not allow them to get at it and see whether or not it is good, as a new-born babe is strangled in its sleep by a too anxious nurse, who swaddles it with superfluous flannels and chokes it in her kind but nervous arms. He who runs may read the lessons to be learned from the successes of the present season, and the manager who cannot read them had better run and get out of the profession. A metropolis like this, with the finest theatres and most generous public in the world, ought to have no failures. If THE MIRROR is occasionally severe in its judgments and outspoken in its blame, it is because we appreciate the proud position which a metropolitan manager holds, and because we want to see, and intend to make, them all worthy of it. No other city offers to a successful manager such rich and speedy rewards for his enterprise, skill and knowledge, and in our metropolitan vocabulary, as in the bright lexicon of youth, there should be no such word as fail.

Actors should never stare at "first old women" while they are adjusting their false teeth.

A Western editor pretends not to know how Mary Anderson rides a horse. Well, a horse can't talk, and we haven't space for a diagram.

J. C. Flood, of California, recently gave \$50 to an indigent actor, which was exceedingly munificent, considering that he has only about \$50,000,000 left.

A supernumerary tried to pick a piece of glass out of a horse's foot at Niblo's last week. Unless he has got a new knee-pan at home, he will have to hobble on crutches for the rest of his life.

Lotta will open in New York in Musette. She ought to give a good performance, as she has been rehearsing it eight or ten years.

We hear of Pinafore nowadays.

Raw silk stockings are again getting fashionable on the stage. Imagine a young actress going into one of our dry goods stores and asking the clerk for a dozen raw.

A well-known New York actress made her married daughter a present of \$249 last week to help her along in housekeeping. She was so pleased that she added another dollar to it and bought herself a brand new sealskin ulster.

A young man of this city has written a drama in which the heroine poisons six men, stabs another, shoots her lover, cuts the throat of her own babe, and then hangs herself to a parlor chandelier. It is intended for the aesthetics, and will probably be brought out at Wallack's or the Union Square.

Maggie Arlington.

The features of a very handsome woman, Maggie Arlington, appear on our first page today. The lady is a member of Gus Williams' combination, and she plays a prominent part admirably in Our German Senator. She is tall, symmetrical, and personally, very attractive. Her powers as a comedienne have been very generally commended.

PERSONAL.

CROOK.—The Black Crook will follow the Tourists March 7 at Niblo's.

BANGS.—Frank C. Bangs contemplates starting in a new piece next season.

LIBEL.—Next week THE MIRROR will have something to say about libel and its cure.

SULLIVAN.—News comes to us that Barry Sullivan, the tragedian, is dangerously ill at Dublin.

MOSS.—Miss Adelaide Moss will be married to Arthur Wallack at St. Bartholomew's Church Tuesday, March 1.

BOCKEL.—Marie Bockel, late leading lady for John T. Ford, has succeeded from his company, and is now in this city.

FISKE.—Marion Fiske rejoined the Fun on the Bristol party at New Orleans last week, and Nellie Lingard left the company.

RICE.—Ed. Rice came on from Chicago to attend the first performance of Billee Taylor. He returned Monday night.

DROWN.—Frank H. Drown, the discriminating critic of the Boston Sunday Times, was in town Wednesday on business connected with his paper. He is a clever fellow, a capital

writer, and conducts the musical department of the Times in a brilliant manner.

HOWARD.—Bronson Howard's new sketch for the Troubadours will be produced at the Bijou next season.

CAVENDISH.—Ada Cavendish is rapidly recovering from her late severe illness, and will shortly leave for Europe.

HOWELLS.—W. D. Howells, the playwright, is to receive the appointment of Minister to the Swiss Confederation.

HAVELY.—It is whispered that Mr. Havely was not particularly charmed with the Black Venus Kiralfy partnership.

THANKS.—Columbus Evening Republican: "THE MIRROR is recognized as the leading dramatic paper by the profession and critics."

BLITZ.—Blitz, the great magician, is ill with consumption at Philadelphia, and not expected to live. He is sixty-two years old.

DALY.—Augustin Daly has commenced suit against Gulick, Blaisdell and Barnes to recover royalties due him for the use of the Arabian Night.

BLYTHE.—Helen Blythe has made a legitimate success, we are informed, in Stevens' play, Passion Slave, which is now being done in San Francisco.

MEADE.—James H. Meade, who was sent to San Francisco to superintend Leavitt's burlesque productions, thinks of opening a dramatic school in that city.

SOTHERN.—Horace Wall is endeavoring to arrange for the appearance of Lytton Sothen in a number of his lamented father's characters, and in Gilbert's new piece, Fogarty's Fairy.

BATES.—Mrs. F. M. Bates, well known throughout Australia and California, where she has played with much success, is at present in this city, having arrived from California last week.

SEARLE.—Miss Louise Searle, of the Rice Evangeline party, is reported seriously ill at the Hotel Emery, Cincinnati. Incessant grief over the death of Harry Hunter, to whom she was affianced, is said to be the cause.

BOOTH.—Miss Marion Booth is playing the leading support to John S. Clarke this week at the Walnut Street Theatre, Philadelphia. She appears as Mrs. Swansdown in A Widow Hunt and Eliza in Paul Pry. The press hail her return as that of a favorite.

MCCAULL.—Manager McCaull will produce The Mystic Isle on Easter Monday at the Bijou Opera House with a cast that, it is promised, will be starlike. The music is by John R. Grant and the libretto by Sydney Rosenfeld. With such a team the result should be a success.

DAVIS.—It is asserted by our San Francisco correspondent that Will J. Davis, of the Grand Opera House, has secured a lease of the California Theatre, and will open it in May. The rumors about this once popular theatre are so contradictory that there is scarcely any chance to be placed upon any of them.

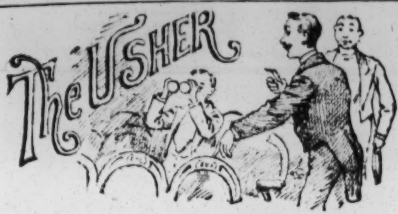
ROGERS.—Katherine Rogers left this city on the 14th inst., under a six weeks' engagement at Baldwin's Theatre, San Francisco, commencing the 28th. She will play in her own version of Daniel Rochat, Godoy's adaptation of Yorick's Love, The Baffled Beauty (Townsend Percy's piece), and Two Nights in Rome. She will also do the interior towns in California and Nevada before her return.

NISIDA.—A San Francisco correspondent writes us follows about Nisida: "The piece is drawing well, and as presented by this company (Emilie Melville troupe) would be a hit in New York. I regret the Gothamites cannot look in on our Nisida, for we have it as it should be given, and I really think in better style than at Daly's." Considering the correspondent did not see it at Daly's, his assertion is rather gratuitous.

SALVINI.—Mr. Cazaurn informs us that he is positive Salvini received no money for appearing at the late "professional matinee," that when he called upon him to see if the great tragedian required compensation, he replied that he deemed it an honor to play before the profession, and politely declined to receive anything. In fact, he seemed quite exercised to think he should even be asked the question. An explanation to the profession would be in order from Messrs. Schoeffel and Chizzola.

BOUCAULT.—Dion Boucault arrived from England on the steamer Arizona on Friday, but his whereabouts up to Wednesday afternoon were shrouded in mystery. A MIRROR reporter was detailed to interview him at his residence on Fifteenth street, but nothing was visible to indicate his presence but a number of boxes, bales, trunks and European bric-a-brac generally, which were being piled up in the basement below. The great author-actor had evidently been "snatched" on the steamer by a congenial friend and conveyed to some "banquet hall."

WAKEMAN.—The Louisville Courier Journal pays the following tribute to a clever little lady: "Miss Annie Wakeman, who has created so favorable an impression with Robson and Crane, is personally a most charming lady. She is a woman of the finest culture and attainments, and outside of her stage accomplishments is favorably known in Eastern literary circles as a writer of sturdy ability, her recent articles in the New York MIRROR on 'Sermons from Shakespeare' having attracted the widest notice and comment. She is earnest, painstaking and ambitious, and is making her mark in her profession."



In Ushering
Mend him who can! The ladies call him, sweet,
—LOVE'S LABOR LOST.

The custom of giving a spread to critics on first-nights has generally fallen into disuse among managers—and very properly. Why journalists should be looked upon as gourmandizers, and treated as such, I cannot comprehend. At balls, parties, weddings, in fact any occasion which is distinguished by the presence of members of the Press, the people having the arrangements in hand always prepare a repast for the wielder of the pen. Hospitality is not the moving spirit that prompts this; there seems to be a feeling that the newspaper man is an ill-fed fellow continuously in a condition of rabid hunger. Managers doubtless feel that by feeding and winning the critics they make themselves "solid" to some extent in the eyes of those worthies, thereby ensuring a kind consideration for their productions. I have a very small opinion of critics and criticism as both exist in New York, but I scarcely believe it possible that there is a man in the circle who would allow such a thought to enter his mind. But he permits himself, nevertheless, so far to forget that he is not the guest but the abiter of the theatre as to accept the favors and good cheer of the management. As I remarked, the habit is being happily abolished. If our gay critics cannot sit through a performance without wetting their whistles let them visit an adjacent wine shop and order and pay for their drinks like bibulous men.

On all sides it seems that Abbey's system of management this season has been one long comedy of errors. Part may have been due to circumstances, but that view only explains away a small portion. Take the Park for example: What egregious faults may be found with its administration! Sothern's illness and consequent cancelling of the one hundred nights' engagement for which he had been booked, of course put Abbey in a dilemma. Instead of proving his right to be enumerated among the enterprising managers of the day by doing something clever—he had ample time—that would recuperate his theatre from the temporary paralysis consequent upon Sothern's unlooked for withdrawal, we find him giving up his stage to broken-backed stars like Rose Eyttinge and Larry Barrett, producing Baffled Beauties and Yoriok's Loves. Then a capital play came along—The Legion of Honor—which went to the dogs for pure lack of attention and advertising—two factors quite necessary to the prosperity of any play in New York. Next Olivette—a successfully tried opera—was produced with every chance of making a hit. Bad management killed this charming opera too, and the victorious Comley-Bartons were left all alone at the Fifth Avenue to enjoy the spoils that it is winning for them. The only paying attraction that Mr. Abbey presented previous to John T. Raymond, was Clara Morris. But through perverseness, he lost her just after she had made the mid-week matinee a feature, and Manager Palmer got possession of the emotional prize. Sothern's disappointment does not extenuate this disastrous showing; Abbey had three weeks' notice of it. Time at Mr. Haverly's theatres has often been filled but five or six weeks ahead. Yet this has given him no uneasiness, since his resources are great, his judgment correct, and his self reliance enormous.

Let us glance for a moment at the career of Abbey's other New York theatre since last Fall. Bernhardt's engagement at Booth's was of course successful. Even McKee Rankin could have made money had he played there and been propped up by such a lot of gratuitous puffery as that which preceded and attended the French actress. But whatever prestige her season might have given the house was destroyed by the foolish course pursued in persisting with the sacreligious Passion Play which THE MIRROR warned him in advance he would not be allowed to produce. The hornet's nest that Abbey brought about his ears by this absurd move, and the subsequent humiliation he was obliged to submit to in withdrawing the play at the last moment, is still fresh in the minds of my readers. All the time that this controversy was in progress Mr. Abbey had a large and expensive company on his hands, whose incapacity was demonstrated in the Celebrated Case. The laughter which his new Uncle Tom's Cabin elicited has not yet ceased echoing. Salvini—the greatest tragedian of the age—played two engagements, in both of which large sums of money were lost—again for want of system and capable direction. Now the boards are filled—though not the theatre—with a lurid play that is better fitted for Aberle's than the edifice which Edwin Booth erected at the cost of a fortune.

There is something more than mere chance or Fate to blame for all this; neither chance nor Fate figures largely in theatrical management. The true reason may be discovered in the person of Abbey himself. He alone is the responsible party. Maze Edwards is a good fellow, and he could manage the Park ably were it completely in his hands. Tillotson is reputed to know about as much of the

management of a big theatre as most men—but he, like Edwards, is accountable to Abbey, and is therefore acting merely as the subordinate of the latter gentleman. Abbey, therefore, is to be looked to as the originator of all these mammoth blunders that have served to wreck the season of 1880-'81 at both the Park and Booth's. His head has been completely turned by the Bernhardt bonanza. She has monopolized all his thoughts, and while he has been careening about the country, building a glittering palace of wealth through her medium, his fortunes have been frightfully undermined by the losses of his theatres here.

One who knows intimately the inside workings of Booth's (whose name I will not reveal, as it might lead to his dismissal from Abbey's staff of assistants) assures me that things there are in an awfully bad way, and that the bottom may drop out sooner than is expected. The receipts for the past two months have been simply frightful, and Abbey is beginning to weaken. There is a strong probability, this informant tells me, of his giving up the theatre before the lease expires next May. This would shut off Bernhardt, of course. At any rate it is quite certain that Abbey will not, or cannot, take advantage of the privilege he holds of re-leasing the building. Should this be the case, I have strong reasons for suspecting that the place will fall into Col. Haverly's hands—the very best thing that could happen to it.

Bernhardt's season originally was for one hundred nights. This has been indefinitely extended by Mr. Abbey, thereby cheapening and belittling his star. Fred Schwab tells me that when he left Bernhardt's service three weeks ago Abbey had not filled dates for more than a fortnight in advance. She is to come back to New York in April, barnstorming around in the meantime, and everybody agrees she will not experience the same welcome that greeted her last November. Abbey should have left Bernhardt to the capable aids in which he is said to repose great trust, and given attention to the building up of his theatres here, and to doing something to bring back their fast diminishing patronage.

An interesting question comes up with reference to the spread of the legitimate next season: How will our actors who support the stars succeed in getting away from dress coats and trousers? William E. Sheridan thinks that if the public will accept him, the modern actor should suit the requirements of the standard drama better than the exponent of the tea-pot school; he is less pedantic, declamatory, and awkward; his experience in plays of the day has given him an ease and grace of manner. On general principles this seems plausible enough; but our public evidently associates the ancient scene-eating style of acting with the old plays, and they won't have anything else. McCullough's company was organized with an especial view to this requirement. There'll be many opportunities for deciding the problem before next season's over, and I hope Sheridan's view of the case is correct.

Of late there are two evils that from year to year beset theatrical business during the coming six or eight weeks: Lent and the walking matches. But neither of these is so formidable as it was three years ago. Episcopalians and Catholics have become less devout or more liberal, for an enormous number that formerly observed the forty days season of fasting rigorously, now pursue the even tenor of their existence just the same all the year round. They won't have the excuse of strong temptation to lure them away from special services in the period reaching from Ash Wednesday to Easter Sunday, for the attractions that our managers have arranged to present during that time are remarkable neither for their novelty nor strength. Walking matches, too, have fallen into the unpopularity to which all professional contests in which "jockeying" is to a certain extent employed, must descend, and there is very little probability that the forthcoming matches will excite more than moderate interest. The city for the coming month will be filled with strangers; out-of-town merchants and dealers who annually visit the metropolis to purchase goods. They come with welled pockets; their liberality is proverbial, and our managers may confidently look upon Lent as a most prosperous season.

Everybody was glad to see Stephen Fiske's genial countenance at the Standard Saturday night. He had been ill for several weeks and confined to his home, yet his theatrical reviews in the Spirit retained their position as the very cleverest printed in the city—marvelous considering the writer's temporary exile from the theatres. He got well just in time to see something good; there has been nothing else—except Salvini—with him a month on the boards that could repay a visit. A man might as well have been under a physician's care as not, so far as amusements were concerned.

Osmond Tearle, of Wallack's, was engaged some seasons ago by the Kiralfys' agent to come over from England and play Adam in The Deluge, which, it will be remembered, scored a genuine failure at Niblo's. He was touring through the English provinces with a company under the management of the novelist, Charles Reade, at the time. He told Reade of his engagement with the Kiralfys. Next morning a call was put up

for the entire company. Much speculation was rife as to the cause. Reade finally appeared before them and formally presented Mr. Tearle with twelve fig leaves that he had procured from a neighboring florist.

"You shall not go to America," he said, "to play Adam without a wardrobe."

Thereupon Mr. Tearle saw the error of his ways and cancelled his contract like the sensible man that he is.

During the run of The Child of the State at Albany week before last a large number of admission tickets were stolen, and when the company played in Syracuse last week they found their way back into the door-keeper's ticket box. The receipts didn't correspond with the tickets received, and amazement set upon the managerial countenance. But how the manager could have been so guileless as to let those tickets slip into other hands is the problem that puzzles me.

That gay young Cyd, Sidney Rosenfeld, left with Ed. Rice Tuesday night for Chicago. He will travel for the balance of the season with the Surprise Party to cut and fit some old burlesques to the shape of that organization—so he says.

Andrew Dam, Jr., took Nat Goodwin and yours truly down into his cellar Monday "to see something pretty" that Henry Abbey had sent him from New Orleans. It was a mammoth cake of artificial ice, in the middle of which was temptingly frozen a bottle of Goulet, a speckled fish and the donor's card. On this was written: "When this melts drink to the health of Sarah." Everybody is waiting for the thaw, to take place, but Dam keeps it in a Dam (Damp) place, and from the way he nurses the block of ice its dissolution will occur during the latter part of next August.

Henry French says that the firm of Cumberland & Co. (his predecessors) published the old song of Billee Taylor together with an ancient burlesque—of which it was the subject—over seventy years ago. There's nothing new under French and Son.

Gus Frohman has signed a contract with the Mallorys, assuming the sole management of all the traveling companies sent out from the Madison Square. The terms are very advantageous to him, and the agreement is to continue for three years. Mr. Frohman informs me that the profits of the Hazel Kirke company up to last Saturday night were \$24,000. The two houses for that day in Philadelphia aggregated over \$1,800, while the receipts for the same day at the Madison Square were \$500; which looks as if Hazel Kirke had a long trip before it yet. Hazel Kirke company No. 2 is now being organized. It will start out shortly. The Mallorys have three plays on hand, any of which can be presented if business drags at headquarters. There is a possibility that a detachment of the company may play one of these at some other city theatre during the Spring.

The new play at the Union Square has thus far been christened four times. First it was to be called Le Fils de Coralie; next this was abbreviated to simple Coralie; not satisfied with this Cazauran set his wits to work and evolved another title—Woman's Love. His busy brain was not content to let this alteration stand, however, and now we are told that the play founded on Delpi's story will be known as Felicia, or Woman's Love. I have no doubt Messrs. Palmer and Cazauran both feel easier now.

When I advised Frank Gardner two weeks ago to drop a Passion Play scheme that he was then announced to be incubating, I took occasion to say that he was a personal friend and a good fellow. He has proved his right to both titles by informing THE MIRROR's correspondent at Grand Rapids that he has profited by my advice and abandoned the project entirely.

A Smith in a Carpenter's Shop.

That indefatigable tourist, Hon. John P. Smith, although dwelling within the righteous precincts of the City of Churches, takes a voyage across the East River frequently to the Babylonian Metropolis. In the course of one of these incursions one cold, stormy day not long ago, he happened to pass by the office of the Pennsylvania Railroad at 526 Broadway. Now, it is generally well known that railroads and everything connected therewith have a magnetic attraction for Mr. Smith. He would rather ride a thousand miles in a hard seated emigrant box any day than dine on the fat of the lamb with Harry French at Delmonico's. Cars, engines, sleepers, road beds, bumpers, brakes, signals, all have a poetic significance in his eyes—in short give him a railroad and he's happy. It will be understood, therefore, why his willing feet carried him into the Pennsylvania offices, and back into the comfortable apartment occupied by Sam Carpenter, whose autograph commands the admiration of the thousands that annually read it across the tickets of his road.

Mr. Carpenter looked up abstractedly from the copy of THE MIRROR that he was mentally devouring, and a broad smile of genial welcome o'erspread his bland countenance.

"What's the good word, John?" said he with a "shake" that would have put Bartley Campbell to the blush.

"Howdy, Sam," replied the propagator of The Tourists, laconically.

And then the tall, stout man Carpenter, and the tall slim man Smith, drew easy chairs up to a grate in which blazed a lump of cannon coal that shed a most agreeable heat all over the office.

"Business good, John?" queried the railroad man complacently.

John P. Smith laid his head back in the chair, elevated his feet upon an adjacent desk, and slowly sent six distinct puffs of blue smoke from a fragrant weed curling up toward the ceiling.

"Business good, John?" hurriedly reiterated Mr. Carpenter.

This time he did not have to wait for an answer. It came directly.

"I should relax my features!" which, being translated freely signifies "I should smile."

The wonderfully intelligent expression that Mr. Smith's face wore when he spoke those three words cannot be translated into adequate language. It spoke several octavo volumes. "Why, sir," he continued, after the full import of his epigrammatic fanfaronade had been comprehended and digested by his interested listener, "The Tourists are doing better now than ever. I don't send 'em out into the woods to skin along like camp followers. I fight the battle in the big cities, and let the rest alone. Look here, sir!" and he fished down into a bulgy pocket and drew forth a big roll of telegrams—"these tell the tale."

Mr. Carpenter thereupon proceeded to peruse "the tale" as told by these telegrams, while Mr. Smith chuckled happily to himself, introduced a mastodon chew of Virgin Leaf into his mouth, and made a number of ineffectual attempts to expectorate into a cuspidor that ornamented the middle of the handsome carpet.

Failing in the accomplishment of this difficult feat, he desisted and fell to polishing his solitaire stud with a piece of chamoise, carried in his upper left hand vest-pocket for that useful purpose.

While the two gentlemen were thus pleasantly engaged, Mr. Skinner came in. It will be unnecessary to explain to our theatrical readers that Mr. Skinner is the agent of the Pennsylvania road who has charge of its professional traffic.

"There's a Shylock outside, Guv'nor," he said to Mr. Carpenter, "who wants to dispose of an oil painting."

"Kick him out," said Mr. Carpenter benevolently, returning to the perusal of Smith's interesting dispatches.

"Hold on," said the Hon. John P.; "bring him in, and I'll have some fun with him." Nothing loth, Skinner ambled forth, to bring back in a moment the manager's prey. His lineaments betrayed at once that he was a child of Israel, and a low cunning that lurked in the corners of his eyes was not entirely concealed by a pair of very bushy eyebrows. In truth, he had the veritable "heye like a heagle," which denotes, it is said, the type of Hebrew classically called "Sheeney."

This individual shuffled into the room dragging after him an enormous picture. His goliathes were bathed in slush, and he left the imprint of a delicate number nine shoe at every step. This evoked a current of subdued naughty words from Skinner, who commanded Shylock "to go outside and wipe himself on the mat," which he did.

"Here, my good fellow," said John P., expanding his chest to its noblest extent, and glancing round at Carpenter and Skinner—giving each a sly wink of extreme suggestiveness—"let me see your work of art."

The son of Jewry put his possession "in ter pest lide" and stood off admiringly at a distance awaiting developments. The picture was a chromo of mammoth proportions, such as are given to subscribers by starving country editors or purchasers of single pounds of tea at the grocer's shop.

"That's a thing of art, indeed," said Skinner. You ought to buy it, John, as a model for a scene in your Swiss Voyage. The artist has caught his inspiration from a tour of the Rhine. See, to the right, the battlements of a noble feudal rear their heads above the lofty, rugged penks where once some doughty knight flew his ensign to the breezes that—"

"Come off," interrupted the Hebraic huxster of scenery, "tat's not ter Rhine—tat's ter famous Windsor Castle vere ter Queen liifs." Skinner stood corrected.

"Let's get to business," exclaimed Mr. Smith, punching Carpenter jocularly in the ribs, when the peddler was not looking.

"Ter pizness," echoed the Jew.

"What's it worth?" continued Mr. Smith.

"Worth twenty-eight tollar," said the Jew.

Seeing a look of well-feigned astonishment and consternation cross the manager's face, he added: "put ter tay is vet, and my mouth ish try. A pig sagrifize, shentlemens, put I'll sell you ter picshur ter twenty-five tollar."

"Your prices are too high to-day, young man," said Mr. Smith pleasantly. "Can't you come down?"

"Not a cend—not a cend. Shades of Moses! I lose money py der pa-argain, at twenty-five tollar."

"No less?" inquired Smith.

"My ter friend, would you have me give you ter picshur fer nothing?"

Here Mr. Smith thought he would put an end to the fun. He turned to Carpenter and laid his hand in a lateral position, with his wrist close to his ear. Then he gave the hand a peculiar palsy-like motion, which

those present interpreted as a mark of great cunning. It foreboded something important.

"Listen now," said the Hon. John P., "and I will completely paralyze him." Breathless expectancy sat enthroned on the faces of Carpenter and Skinner.

"Will you take it all twenty-five?" persisted the pedlar.

"I'll give you five dollars for it," said Smith, lolling back in his chair and watching the effect of his words on the Hebrew.

"Sold!" cried the Jew.

"What!" screamed the Hon. John P., his face blanching to a pale saffron, "I made the offer in fun. I don't want the—"

—chromo!"

But Carpenter insisted that it was a fair bargain, and Mr. Smith reluctantly handed over a five-dollar bill—which left him just seven cents for his car fare and ferrage to get home.

"Order him out!" said he to Carpenter.

As the Jew was making a hasty exit through the door he turned back and said to Smith with unspeakable urbanity:

"Tat was a grade bargain, put I'll buy ter picshur pack for one tollar and a guarder."

Windsor Castle is on exhibition daily at Sam Carpenter's office. Admission free. Children accompanied by parents half price.

[If you have no faith in Mother Shipton's assurance that we're all coming to grief this year please don't mention anything to Hon. John P. about the "fun" he had with the child of Jacob.]

A Victim of Major Pond.

Mr. William C. Mitchell, manager of Our Goblins, called in to see the editor of THE MIRROR Monday afternoon. In answer to a question concerning the malicious report that was published some three months ago concerning the premature breaking up of his company, he replied:

"That was the work of an irresponsible fellow in Albany, who didn't come near the theatre when we played there, and whose object in circulating such a falsehood I cannot divine. We have played to big business all the season, except for the past two or three weeks, the reason of which I will explain to you in a moment. I don't make statements that cannot be verified. Look here at my bank-book! Figures don't lie. That, as you see, certifies that at the very time this Albany fellow was maligning me I had over \$10,000 in bank. We have met with a cordial welcome everywhere. I have got a new piece called Our Goblins at Home, written by Gill. It's a sequel to Fun on the Rhine, and introduces the same characters, who have returned to America. It is designed as a satire upon the foibles and fancies of fashionable life of the day. I think it will take in New York. We shall do it at Haverly's Fourteenth Street during the engagement which commences March 28."

"What brings you to the city so soon?"

"J. B. Pond is at the bottom of it. He came to me last Summer and wanted to play the Goblins five weeks over the New England circuit. Several people warned me against him, but I thought he was responsible and signed the contract. A short time ago—one week before I had arranged to enter New England—I got this telegram from him:

NEW YORK, Feb. 1, 1881.

By all means keep out of New England. It will be a big loss. Nothing pays here. I cannot carry it through. J. B. Pond.

"This left five weeks' time vacant on my hands, at a season when almost every manager in the country has all his dates filled. I shouldn't have blamed Pond had he given me fair warning. Every man is liable to be unfortunate. But he allowed a very suspicious construction to be placed on his conduct, by leaving the violation of his agreement at the last moment—and with such a lame excuse as that contained in the dispatch I've just read you. However, I have managed to get dates in small cities and towns, and have not lost much money."

"How is your new Comique in St. Louis progressing?"

"It will be ready to commence next season about September 1. It will be a splendid theatre when completed. The capacity is 3,000. Electric lights, revolving chairs, and all the latest improvements will be employed. The house will be under the management of W. H. Smith. It does not stand on the same location as the former building that was consumed by fire."

Caz on Percy.

The apparent absurdity of the published report that Miss Clara Morris declined to act on Thursday afternoon last in Camille because Mr. Palmer refused to furnish her with a private-box at the recent "professional" matinee, induced a reporter to question the management upon the subject.

Mr. Cazauran became quite exercised to think any person would give credence to such a silly report.

"Why, my boy," said he, with a terrific earnestness, "see what d-d foolishness this is—and here is where the lie is so palpable. The matinee was given on Monday afternoon. On Tuesday afternoon Miss Morris played Camille; and she is accused by this scribbler of refusing to play on Thursday. See how absurd. Do you suppose Miss Morris was going to throw away five hundred dollars because she was not accommodated with a box? Not much! The lady was ill, sir, ill." And he wiped his effervescing brow with an expensive handkerchief and dropped into a Criterion chair.

—Catherine Lewis is meditating a trip to England. She has had many advantageous offers made to her recently.



"The play's the thing."—HAMLET.

Numerous people had seen the last rehearsals of Billee Taylor, at the Standard, and it had slipped out that the opera was certain of scoring a success. A splendid audience gathered Saturday night to witness the first public presentation—such an audience as had not been seen within the four walls of the theatre since the first night of Pinafore. Every seat was sold—to the speculators—Friday night, and they in turn could have disposed of double the number had they been available. At a quarter to eight Business Manager Stuart was seen hastening about in quest of something. A singular gleam of excitement filled his eye when he found it. No wonder! It was a dusty "Standing-room only" placard, which has lain hidden away all the season. The audience was disposed to be ultra critical, but the opera passed off with delightful smoothness, and before the evening was over it had subjugated coldness and imparted a pleasing warmth throughout the occupants of the auditorium.

We published the argument of Billee Taylor in full last week through the courtesy of Manager Henderson, so it is unnecessary to dwell upon the plot. It is pleasantly done; the dialogue flows smoothly and fits the character of the music. It does not scintillate with brilliant passages of wit, but it suits its purpose nevertheless. The treatment of the story is simply in imitation of W. S. Gilbert's style, and there are many points that can be directly traced to Pinafore and the Pirates. Billee Taylor is Frederic in different clothes, and with a sense of Virtue instead of a sense of Duty. Sir Joseph Porter lives over again in Sir Mincing Lane; Major-General Stanley effects an exchange for Captain Flapper; Dick Deadeye has a counterpart in Ben Barnacle; Buttercup hides in the poke bonnet of Eliza; Josephine gives place to Phoebe, and Hebe to Arabella Lane. In place of the sisters, cousin and aunts we are given a batch of charity girls, and the crew of the Pinafore are supplemented by a marine corps. From the popular view it may be said that the imitation is more taking than the original; its purpose—not being so obscure—will be more easily comprehended. The music is pretty, and there are several numbers that are destined to become well known. The "charity bob" chorus; the Bo'sun's "All on account of Eliza"; a song of Sir Mincing Lane's; a waltz song, by Phoebe, and two or three other fragments were received with great applause, and redemanded over and over again. Billee Taylor, musically considered, will prove a formidable rival to Oliveette.

Manager Henderson has cast and mounted the piece in a manner that really astonishes us. The Standard is not noted for liberality in these respects, and we scarcely believed the management capable of the effort made in Billee Taylor. A bevy of beautiful young women, a brace of well-painted scenes, and an enlarged orchestra gave the piece a glamour that was exceedingly attractive. With the exception of two members of the company, rehearsals had made the rendition absolutely perfect so far as business and words were concerned. The chorus performed its duties with a precision that we should like to see approached oftener.

Among the ladies Miss Carrie Burton shone most luminously. She gave excellent promise last season in Charity Begins at Home, at the Bijou, and her efforts Saturday night showed that she has kept pace with the progress that THE MIRROR made. As Phoebe Fairleigh she made a decided success, and we concur with many in the opinion that she is decidedly superior to Catherine Lewis in this style of work. Lewis has had more experience and is consequently more of an artist, but Miss Burton has a better voice—better trained—and possesses an innate modesty which the other lady would do well to cultivate. She was self-possessed, and sang her music admirably. She has not overcome certain *gaucheries* that mar her acting, but these are trifles that will disappear in time. Miss Burton is a surprise and a delight, and she deserves a large share of credit for the successful rendering of the opera. Alice Burville—fresh from Nat Goodwin's Froliques—is a charming little woman, but like many others of that class, her talents are not altogether proportionate with her good looks. She is naive in manner, has a voice of considerable volume, but it is piercing and sharp in quality. As we remarked, though, Miss Burville is a most attractive young lady, and therefore she is a credit and a feature of such a piece as Billee Taylor. Nellie Mortimer looked quaint, if not quite young and charming, as Eliza Dabney, and played with commendable zeal. Madeline Lucette, as Susan, headed the charity girls becomingly. J. H. Ryley, as Capt. Flapper, was somewhat monotonous. He gave us another Major General. Ryley has that nicely of manner in which Tom Whiffon excels, that makes his presence usually agreeable. He was rather nervous; perhaps after getting worked into the part he may show to better advantage. In passing we would propound a conundrum: Is it nature or habit that is responsible for Mr. Ryley's constantly bringing down one corner of his

mouth into imminent danger of collision with his Adam's apple? W. H. Seymour was funny as Sir Mincing Lane. Rimless eyeglasses, though, in Billee Taylor are an anachronism. He is a capital comedian. A. W. F. McCollin was very good as Ben Barnacle. Nothing in the piece goes to show, however, that that individual hailed from the precinct surrounding Bow Bells. Arnold Breton tried to sing and play the title role. In both respects he failed capitally. This gentleman came all the way from England to make this failure. It was his first appearance in America. It should also have been his last. He is the owner of an infantile tenor that scarce made itself audible beyond the third row of orchestra chairs. Nervousness has been urged as an excuse for the excessively sorry figure he made. That affliction may cover up many glaring faults, but we fear it can never conceal poor Mr. Breton's. William Hamilton has a fine voice, but facial contortion does not constitute acting. He made a favorable impression, nevertheless, as Christopher Crab. This completes a review of the cast, which is generally well fitted to give a thoroughly satisfactory performance of the opera.

The two acts of Billee Taylor are set in stage pictures that far surpass those used at the London Imperial, where it first saw light. The first is a village garden on the shore of Southampton water, showing to the left the Royal George inn, with thatched roof, tiled chimneys and a live starling hung over the window in a wicket cage. The second set is a view of Portsmouth harbor, with H. M. S. Thunderbomb and several other ships at anchor in the distance. This also is admirably executed. Voegtlin did the scenery with his little brush after models by Emden. The costumes were fresh, picturesque, tasteful and a feature of the performance.

Manager Henderson has got a success at last, and we hope he will reap all the benefits from it that he deserves. Billee Taylor has the balance of the season open for a clear run.

Jolly Nat Goodwin made his reappearance before a New York audience on Monday evening at Haverly's Fourteenth Street Theatre in his farcical comedy, Hobbies. The house was well filled, and the audience immensely pleased, judging from the hearty laughs which resounded throughout the auditorium. But little if any improvement has been made in the piece since its last production here, and, like many other plays of its character, it is simply a vehicle for the transportation of the star's conceits; yet there is sufficient purpose in it to provide a palatable evening's entertainment. Mr. Goodwin's humor is natural, and has a refinement about it at once captivating and congenial to the aesthetic idea of true mirth. He never strains after effect, but makes his points quietly. There is a subdued potency, too, in Mr. Goodwin's manner that takes with his audiences. A simple roll of the eye-ball, a crook of the neck, a creak in the back or an elevation of the foot conveys a meaning that needs no lingual interpretation to detect the underlying humor that actuates the movement. In Jennie Weathersby as the antique spinster Mr. G. has a support at once refreshing and ridiculous. What humor attaches to her character lies in her ethereal disporting as the coryphee, and it is the extravagance of make-up and ludicrous anatomical presentation that allows her to coruscate as a *sine qua non* to the piece. Miss Daisy Ramsden makes a vivacious Minnie Clover. She is not a bad substitute for clever Eliza Weathersby. Elma Delaro sings with spirit, but her acting does not tell. Charles Bowser, as the smooth-pated admirer of coryphees in general, is as satisfactory as of yore, while Frank Lamb as Arthur Doveligh evinced spasms of alternate humor and pathos quite positive in their effect. Altogether Hobbies is a most enjoyable affair. Big audiences roared at Goodwin's eccentricities on Washington's Birthday.

Monday night, after a run of over one hundred nights, Harrigan and Hart took off their very successful Nominee and produced volume eighth of the Mulligan series, entitled the Silver Wedding. A first night at the Comique has become as rare and almost as interesting an event as a similar occurrence at the Union Square. A large and really fashionable audience gathered to witness the presentation, and it received Harrigan's latest candidate for favor with infinitely mirthful satisfaction. The piece is of the same vaudeville order as its predecessors. If anything, it is cleverer than these. Harrigan's aptness in writing dialogue for his pieces is *sui generis*. All the old characters are introduced, and some new ones. There are three hours of solid fun, and everybody leaves the theatre when it is all over with a pain in his side and a firm determination in his head to come and see it again. The music is catching, and pleasingly sung. The scenery is as good as any in the city, and the familiar line, "every member of the cast a star," could be truthfully applied to the acting. Tony Hart as Dennis Mulligan—a seafaring brother of Dan—is artistic, giving a performance that is quite fit to become a companion of Elton's Old Macclesfield in The Guv'nor. Nothing that Hart has done since he has been in New York has pleased us as much as this. Ed. Harrigan in a parted-in-the-middle wig, and among his familiars, has only to make his appearance to be greeted with a genuine roar of merriment, and every original sentiment that he speaks is vociferously applauded. Alderman Mulligan is our candidate every time, an

opinion that is shared by his constituency, which extends over the whole territory of our municipality. John Wild, Billy Gray, Michael Bradley and Harry Fisher appear again in fresh adventures as Primrose, Puter, McSweeney and Lochmuller—names that have already passed into contemporaneous history. Annie Mack does herself credit as a vengeful actress, Mrs. Yeamans convulses the audience as Dan's spouse, and diminutive Emily Yeamans is pert and pretty in a small part. In fact, nobody is open to adverse criticism, and the Silver Wedding will doubtless enjoy even greater popularity than its predecessors, since it taxes the histrionic capabilities of the organization to the utmost, and the test is withstood with honors all round. Monday night the curtain did not fall until nearly half-past eleven, but nobody left the theatre until that hour. Since that performance the action of the comedy has been accelerated, and it finishes now at a reasonable time. The house has been crowded nightly.

The Upper Crust was produced last night at Wallack's too late for this week's MIRROR. This much we can tell our readers: the dialogue is in Byron's crispest style, and Elton has an opportunity to duplicate Toole's English success in the principal parts.—The Danicheffs is being played to large business at the Square every night. Monday next the new play Felicia, or Woman's Love, will be done for the first time. The sixteenth Clara Morris matinee will be given to-day.—One Hundred Wives is drawing only fair houses to Booth's.—This is Neil Burgess' last week at the Bijou. Next Tuesday, Edgar Fawcett's comedy Sixes and Sevens—recently produced at the Boston Museum—will be done with a cast including J. B. Polk, Herbert Archer, Henry Linden, A. H. Canby, Sidney Drew, Mrs. Charles Poole, Misses B. H. Mackenzie, Lizzie Hight, Nellie Dickson and Jeffreys-Lewis. Monday evening the theatre will be closed for rehearsal.—The Tourists opened to a large house at Niblo's Monday evening. The performance is as funny as ever, and in many respects has undergone improvement.—John T. Raymond draws well at the Park. No other attraction is announced.—Our German Senator, with Gus Williams, is crowding the Windsor. Williams is an immense favorite down town.—Oliveette has to be taken off Saturday night to make room for the Strakosch and Hess Opera Company, which begins a limited season next week. Oliveette has made such a success that it will be put on again during April.—Needles and Pins has renewed its previous success at Daly's. Next Wednesday the one hundredth night will be celebrated. Woolson Morse's musical comedy, Cinderella at School, is underlined for Saturday week.

Mme. Delaro Declares War.

Last week THE MIRROR published an interview with Mme. Delaro, at the close of which was stated, on Manager Leavitt's authority, that he had paid the compromise arranged upon.

Mme. Delaro called at our office Wednesday afternoon, and asked to see the editor. She was shown to his office.

"I have called, Mr. Fiske," she began, "to ask the privilege of saying a few words in THE MIRROR about Mr. Leavitt. Will you publish my statement?"

"Certainly."

"Did Mr. Leavitt tell you he had paid his obligations to me, as was published last week?"

"He did, in the presence of several of our staff."

"Then Mr. Leavitt is a liar!" exclaimed Mme. Delaro, indignantly. "I want you to print the word just as I've said it—a liar!"

"He has paid you nothing then?"

"Not a penny. Mr. Leavitt's contract with me, as you know, was for forty weeks. When I left the burlesque company there was salary to the amount of \$5,000 due me for the balance of the season. Having some sympathy for Leavitt in his misfortunes, I thought that it would be generous to name a nominal sum and let him off easily. Two hundred dollars was fixed upon. But although Leavitt has been in the city nearly two weeks no money has been forthcoming. I am still waiting, and my personal expenses have already reached the amount he promised to pay me. There was no written agreement concerning it, and now I have determined to hold him for the entire sum of \$5,000. Had he acted honorably I should have had no reason for complaint. But circumstances have shaped themselves so that I shall press my claim to the end. I am a woman not easily aroused, but when people treat me badly I am capable of extreme energy in asserting my rights."

"Have you taken any legal measures to obtain the fulfillment of Leavitt's agreement?"

"I have consulted Judge Beach, an eminent counsel, and he will take emphatic steps in my behalf. Yesterday I called upon Leavitt's attorneys, Howe and Hummel, and demanded for the last time the money due me by the compromise. If no action is taken by them I shall proceed against my manager at once. If I cannot get my due I shall bankrupt him."

"Were your relations with Mr. Leavitt of a pleasant character?"

"By no means. When he engaged me in England last Summer, I was wholly ignorant of his character or that of the organization under his control. We have a very indefinite idea of the status of American managers over there, you know. My friends

cabled over here to find out something about his responsibility. The answer came that he was solvent, and I decided, with this knowledge, to take the chances. Personally he was very distasteful to me. He fined me ten dollars four nights in succession because I did not wear a certain dress in Carmen. To this I submitted because I desired to make no disturbance, although obviously I had a right to dress the part as I chose. What I wore under Carl Rosa's management in London, and what satisfied Colonel Mapleson at the Academy of Music, surely should have been good enough for a burlesque troupe under Leavitt's management. In my contract there was no rule that provided that Mr. Leavitt should be the censor of my wardrobe. I believe I am not conceited in saying that in England I had the reputation of being one of the best-dressed ladies on the stage. The trouble arose because on some nights I wore three and on others four dresses in Carmen. Another reason that caused a rupture between Leavitt and myself was that I always held myself accessible to the interviewers of the papers. This he did not like. You know here in America you can call a man a knave or a sordid in print with perfect impunity. In London you would be rewarded with ten years in jail for indulging in the same style of compliment. At first I did not like the custom; but now that my eyes are opened to its beauties and conveniences, I consider it a most delicious and agreeable institution. I shall employ it, you may be sure, as much as is necessary in order to justify myself. If Leavitt craves war, he will be obliged to an alarming extent. Next week I may have some additional developments for publication."

"What are your intentions respecting your professional future?"

"I have concluded to give up opera. I have sung so many dramatic parts that I feel qualified to go on the legitimate stage. I played Viola in England, they tell me, with excellent success. If a suitable engagement comes in my way I shall accept it. If not I shall return home."

Mme. Dolaro is a brilliant woman. Her conversation bristles with bright volleys of wit. She dresses handsomely, is very attractive—and is just the person for Judge Beach to bring into court and coddle a jury into bringing in a verdict most agreeable to her own sweet will.

Strickland's Misery.

William Strickland shot into our sanctum, out of breath, Wednesday morning.

"Thought you were out with the New Mastodons, sweet William Shakespeare?"

"So I was, and (figuratively) so I am. I had a nice soft thing of it here for six months or so as the general advertising agent of Haverly's three theatres. I didn't like to change. But the old gentleman came to me and said, 'William, I want an agent to go out ahead of my New Mastodons.' 'All right,' said I, 'you shall have a list of the available men to-morrow.' I canvassed the town and took him a complete list of agents' names. 'These won't do,' said the old man. 'Why not?' says I. 'Because,' says he, 'they're men who haven't handled big companies. I want a man who has had experience in arranging parties of forty or fifty.' I was perplexed—see?—and I didn't know what to say to that. He relieved my anxiety. 'I'll shall go,' William, said he. 'I didn't want to, though, a bit, and I said so, 'Mr. Haverly,' said I. 'I've been in your employ longer than anybody else—fourteen years. I've got a pleasant berth here, and I'd rather stay in New York.' 'I appreciate the value of your services, William,' said Mr. Haverly, 'but there's nobody else to send. Come, now, name your own salary and I'll be satisfied.' I mentioned a good sum and started at once. I'm back in the city for a few days on business. I don't like travelling and knocking about all over the country. I should like to be reinstated here. Orders must be obeyed, however. See this ring? Snake with diamond head—present from Joe Mack. Cultivate him and he'll do the same for you. Ta, ta!"

Mishaps at Harry Hunter's Funeral.

A nephew of the Lone Fisherman writes a friend in New York that he desires to extend heartfelt acknowledgments on behalf of the members of Mr. Hunter's family for the many tributes of sympathy they have received from the friends of the dead comedian. Robson and Crane sent a beautiful floral gift with his remains from the West. Mr. Rice was very kind and faithful to the actor to the last. Miss Louise Searle attended him, and was with him until he passed away. She has since been prostrated from grief at the loss. She was to have been married to Hunter in April. We clip the following from the Boston Herald of Monday last: "A series of accidents occurred in connection with the recent death of Mr. Harry Hunter, known as the Lone Fisherman in Evangelical for many years, which has caused much sadness to his relatives. The telegram announcing his death was received only two hours after that stating that his illness had assumed a dangerous turn, thus making it impossible that the dying man should have his relatives about him in his last hour."

It was intended that the body should be taken to Keene by way of Boston, in order that the last tributes of love and respect should be paid at his home in Woodbine cottage, Bird street, Dorchester district; but, through a series of mishaps, the body was forwarded direct to Keene. It was, however, twenty-four hours after its expected arrival

that the mourning circle at Keene received the precious casket, and the funeral services were finally held at Keene on Saturday afternoon last. Rev. I. A. Leach, pastor of the Congregational Church, officiating. Being a valued friend of the family, he was enabled, in a beautiful and touching manner, to pay the last tribute of love and respect to the dear departed. At the close of the services at the house the remains, followed by the family and friends, were taken to the cemetery. The body was enclosed in an elegant casket, and the features of the deceased retained the life expression in a large degree when they were reviewed previous to interment. Preparations had been made for public services in this city to-day over the body, and the family of the deceased regret that the many friends who would have availed themselves of such an opportunity to testify to their love and respect for the departed will be debarred the privilege.

LETTERS TO THE EDITOR.

Will you hear this letter with attention?
As we would hear an oracle.

—LOVE'S LABOR'S LOST.

GOOFY GOOFY'S PARODY.

BOSTON, Feb. 18, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR—A friend in New York has sent me a copy of your excellent paper of Jan. 15 (which number 1 by some chance had not seen before), in which I find in "Goofy Goof on Der Dramp," No. 11, a poem entitled, "Dwelf O'Clock is Got to Come." This poem is not original with Mr. Phillips, but was written by me for the New York Clipper in March, 1874. Mr. P. has only changed it slightly to make it read in the German dialect. I have a copy of Twelve O'Clock Has Got to Come, as printed and dated in the Clipper, in my scrap book. I know, of course, that you could not have been aware that the rhyme in question had been stolen when you published it, and I rely on your well known fairness to do me justice by publishing the facts of the case as above stated. Yours respectfully,

ALFRED HUDSON,

Boston Museum.

[Mr. Phillips was entirely innocent of any desire to conceal the authorship of the verses in question. He informed the Editor at the time of their publication that "Dwelf O'Clock is Got to Come" was a parody upon Mr. Hudson's poem. Literary custom does not exact credit from the parodist for the source of his imitation.—ED. MIRROR.]

NOT GOT IT YET.

CARTER HOUSE,
VICTORIA, TEXAS, Feb. 11, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR—Your correspondent at Dayton, Ohio, states in his last communication that the contract to furnish a dramatic company for the coming Summer for the National Soldiers' Home has been given to me. He is in error. The contract will not be awarded before March 15.

Therefore, in justice to the Amusement Committee, who are honorable, fair dealing gentlemen, and to my competitors, who might be misled by this error, I will ask, and consider it a great favor, if you will make the correction. I am a bidder for the second time for the contract, but I seek no unfair advantage. Most respectfully yours,

BURTON ADAMS.

ANOTHER CORRECTION.

EDITOR NEW YORK MIRROR:

DEAR SIR—Your correspondent at Bloomington falls into another gross error by writing in a manner to indicate that Tillotson & Fell played Gilmore & Miacco's Humpty Dumpty on what they call a circuit. The co. is under our management for eight weeks. We had a contract to play the same with Tillotson & Fell in three places outside of Bloomington, which they failed to fill, and the matter was left in our hands with but two days to rearrange business. Others co. have had trouble with the same parties. All we ask is justice where justice is due. Yours respectfully,

WILSON & THEARLE.

CALCULATED TO WIN RESPECT AND DISARM PREJUDICE.
23 WINDSOR STREET, BOSTON.

EDITOR NEW YORK MIRROR:

DEAR SIR—Like all my friends here, I rejoice in the increasing influence of your most excellent journal. I have been over thirty years before the public as vocalist and illustrator of Scottish song, and I must say no organ devoted to the interests of the stage has appeared, on either side of the Atlantic, in my time, so well calculated to win respect for our profession and disarm prejudice as the NEW YORK MIRROR. It reflects the highest credit upon all concerned. May its lustre never be less. I remain, sir, respectfully yours,

ANGUS FAIRBAIRN.

MORE ABOUT THAT BOARD-BILL.

CINCINNATI, Feb. 2, 1881.

EDITOR NEW YORK MIRROR:

MY DEAR SIR—In my previous communication I laid bare the falsity of H. C. Smart's statement that my baggage had been removed from the hotel at night. I wish now, by the enclosed letter of Smart's, to show how false and libelous his continued charge through his advertisement in your journal is that my board-bill is unpaid. The post-office order, which in said letter he acknowledges the receipt of, was for the payment of the very board-bill in question. I did not write Smart accusing him of abusing me, nor did I threaten him; I do not care to indulge in child's play. Libel can be redressed in another way, I believe. Thanking you sincerely for the space you have so kindly accorded me in your valued columns, I remain,

Very truly yours,

GEORGE MORTON.

N. B.—Please publish the following letter from Smart.

NEW YORK, Jan. 15, 1881.

GEORGE MORTON, Esq.:
SIR—Your note with post office order received. You make a mistake when you say I am abusing you for what you have done. All I have to say you can read in THE MIRROR, and I think I am justified in that. As for your threats in your letter, I am not the kind of a man to worry myself. I know you have used me very meanly, and I do not believe that I feel half as badly about it as you do, if you care about your good name. Yours,

H. C. SMART.

DRAMA IN THE STATES.

CONTINUED FROM FIFTH PAGE.

makers did an excellent business 11th and 12th. The Corinne Merriemakers failed to appear 11th and arrived 12th to late to give a matinee; cause snow. They gave The Magic Slipper evening to good house. The party being snow bound here, they gave performances 13th and 14th. John Dillon did not fill his dates for the same reason. The Color Guard, to be produced next week, is anxiously looked for. Annie Pixley appears in Miss Ma ch 3.

OMAHA.

Academy (D. A. Griffin, manager): The Galley Slave was very acceptably presented by co., under the management of Mr. Power, the 11th and 12th. John Dillon was to have been here the 15th and 16th, but was snow-bound somewhere in Iowa. Helen Mar White, dramatic reader, comes the 23d; The Rive-King Concert co., 25th; Annie Pixley, March 4.

St. Elmo (John G. Nugent, manager): Nothing new here this week, the old bill being good enough to crowd the house nightly.

Item: A portrait of Harry Hunter, draped in mourning, hangs by the entrance to the Academy in memory of the departed Lone Fisherman.

OHIO.

CLEVELAND.

Opera House (L. G. Hanna, manager): Joseph Jefferson's engagement last week was remarkably successful, and a striking proof of his great popularity. The house was crowded every night, and late comers were obliged to content themselves with "standing room only." Mr. Jefferson made a great hit here as Bob Acres, and an almost equal degree of favor was awarded Mrs. John Drew, whose Mrs. Malaprop was a gem of comedy acting, and Frederick Robinson as Sir Anthony Absolute. The balance of the co., which includes Rosa Rand, Charles Murray and Maurice Barrymore, rendered excellent support. Hardie and Hoey's Child of the State this week. Robson and Crane 28th.

Academy of Music (John A. Ellsler, manager): M. B. Curtis in Sam'l of Posen drew large and delighted audiences last week. His representation of the Hebrew drummer is exceedingly life-like, and one of the most laughable things seen here for a long time. Mr. Curtis has an excellent co., prominent members of which are Frank Loece, Harry Vaughn, Gertrude Granville and Albina De Mer, who makes a most artistic French woman. 21st, three nights, Helen Coleman in Widow Bedott. Remainder of week Buffalo Bill in his new drama The Prairie Waif. Week of 28th Hazel Kirke.

Items: Extra attractions are announced at the Comique this week. —Excursionists came in by the hundreds last week to see Joseph Jefferson. —Manager Ellsler is in town. —Professor Benditt, of the Academy orchestra, has gone to the Opera Festival at Cincinnati. —Much credit is due the affable assistant treasurer, A. Adams, for the tasteful stage furnishings at the Academy last week. —The Vocal Society Concert co. at City Hall 26th. —Mr. E. B. Perry, the blind pianist from Boston, has been giving recitals here before admiring audiences. —Manager Hanna has recovered from his recent indisposition, and is again seen in his accustomed haunts.

COLUMBUS.

Grand Opera House (Col. Theodore Morris, manager): The Strakosch-Hess Opera co. gave Carmen and Aida 15th and 16th, to fair houses. The chorus was somewhat weakened by the absence of several members who were recently injured in a railroad accident. House closed balance of week. Coming: Robson and Crane 22d and 23d (matinee 23d); Donaldi Concert co. 24th; Baker and Farron 25th, March 1 and 2; Edouin's Sparks 8th and 9th; Hazel Kirke opens 10th, to be followed by Herne's Hearts of Oak.

Comstock Opera House (Theo. Comstock, proprietor; Frank Comstock, business manager): The Hyers Sisters in Out of Bondage, 14th and 15th, drew large houses. Haverly's New Mastodon 16th, to packed house; Harrison's Photos delighted a fair-sized audience 17th. They gave one of the best shows of the kind ever seen here. The "Alleged" Columbus favorite, Jane Coombs, in Daniel Rochat 18th and 19th, to light business. Coming: Glee Club Concert 21st; Bartley Campbell's Geraldine 22d and 23d; Bernhardt in Camille 24th; Soule's Traviata on Romeo and Juliet 25th and 26th, by the Amphions and Governor's Guard.

Items: The following agents were in the city during the past week: P. Curran, business manager for Bartley Campbell; Harry Hotto, proprietor, and W. J. Dixon, business manager, of Hotto's N. Y. Comedy co.; Thomas F. Shea, of Robson and Crane, and E. T. Gillett, of Sarah Bernhardt.

SPRINGFIELD.

Black's Opera House (George W. Emery, manager): Strakosch-Hess Grand Opera co. rendered Aida to a large audience 14th. The Harrisons in Photos 15th to good business; a most enjoyable entertainment. Coming: Jane Coombs 24th; Leavitt's Opera Troupe in Carmen 26th; Dr. James Headley 28th (six nights); Madison Square Theatre co. in Hazel Kirke March 11; Buffalo Bill 17th; Baker and Farron April 15.

Items: Grand Mask Carnival at the Wigwam, Market street, 24th. —John B. Gough will be here March 8. —Hon. William Parsons in lecture 18th. —Manager Handley, of the Photos, is a courteous gentleman and makes many friends during his short stay here. —Dramatic news quite dull. —Gus Williams in German Senator March 5. —The MIRROR can be had at Pierce's, Market street, every Friday evening.

BELLEFONTAINE.

Grand Opera House (Opera House co., managers): Janauschek 18th in Mother and Son to light business; 19th in Mary Stuart to good business. High prices, bad weather and the play injured business the first night. Booked: John B. Gough in Platform Experiences 28th; Miss Jane Coombs March 1 and 2; Duprez and Benedict's Minstrels 8th; Gus Williams in Our German Senator 18th.

Items: Renfrew's Pathfinders are heavily billed to appear at the Grand Opera House 24th. Cheap prices are announced, with indications of a large house. —Messrs. Shep Laferty and Joe Marvel, of this place, have purchased the Koller Stating Rink here, and are doing a good business.

XENIA.

Opera House: Whitelaw Reid delivered an interesting lecture 16th to good audience. Haverly's Minstrels 18th to a 5017 house. The audience was somewhat displeased with the performance, as it was fearfully cut in order to get out of the city on an early train. This trick, however, is not confined to this co. alone. Many others are guilty of it. Better by far give no performance than to disappoint people, for they are likely to re-

member it on a second visit and then let the offending co. severely alone. Booked: Envy Comic Opera co. 25th; Anthony and Ellis' Uncle Tom co. March 5.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): 15th, Collender's Georgia Minstrels to good business. Booked: 21st, Haverly's Mastodons to immense business. Coming: 24th, Bartley Campbell's My Geraldine; 25th, Fanny Davenport; 26th, Rial's Humpty Dumpty.

ZANESVILLE.

Black's Music Hall (Charles Grigsby, manager): Listerman Concert co. and Amy Sherwin one night, to good house, 17th. Opera House (John Hoge, manager): The Donaldi Concert co. one night, 23d; Robson and Crane in Comedy of Errors 25th.

CADIZ.

Music Hall: Jolly Pathfinders comb. came 15th to good house. Claire Scott and comb. are billed for 21st, 22d and 23d.

Pennsylvania.

BRADFORD.

Wagner's Opera House (Wagner & Reis, proprietors): The Donaldi Concert pleased a large audience on the 16th. Harry Webster's Nip and Tuck comb. drew well on the 17th. Ten Nights in a Bar-Room and the operetta Penelope were produced to slim audiences by home talent 18th and 19th. The amateurs did finely, and surprised the public by the excellence of their acting. Booked: Haverly's Colored Minstrels, George S. Knight, Leavitt's Opera co. and Buffalo Bill.

Gem Theatre (M. J. Cain, proprietor): New people 21st; Thorn and Darwin, spiritualistic expositors; Hawkins and Kelley, Irish business; Varney and Debar, acrobats; Connors and McBride, song-and-dance; Georgie Melnotte, Bertha Waring and Alice Gleason, vocalists. Retained: Clara Cushman. Departures 19th: Pauline Bachelder, to Baltimore; Howard Dorr and Son, to Buffalo; Carrie Howard, to Pittsburg; the Four Emeralds, to Cleveland.

Items: Nella F. Brown, of Boston, closed the M. E. lecture course on the 15th. —Mose Reis, of the Opera House, has disposed of his interest in the liquor business.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Mr. and Mrs. McKee Rankin 16th in The Danites. B. W. P. & W.'s Minstrels 17th gave one of their excellent performances to a house in which standing room could not be obtained, several persons being turned away. Booked: Olivette, 23d; The Guv'nor, 25th; Howorth's Hibernica, March 5.

Items: Cal Wagner has been retired from B. W. P. & W.'s Minstrels. —Billy West says the business they did here was only a sample of what they are doing all over the country.

HARRISBURG.

Opera House (H. J. Steel, manager): Ben Maginley as Deacon Crankett 14th, before a small and appreciative audience. The Danites 15th, by the Rankins, to good audience. Owing to a sudden attack of sickness Mrs. McKee Rankin was unable to appear. Her role was creditably filled, however, by a lady member of the co. Booked: Olivette, 21st; Hazel Kirke, 23d; Arbuckle Concert co., 25th; Willie Edouin's Sparks co., 26th.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): Mitchell's Pleasure Party came 17th to medium business. This co. had billed Our Goblins very extensively, but substituted Society in a Nut-shell. The co. is a lively one, but the audience expected to witness Our Goblins and were dissatisfied. Bassett's Bric-a-Brac appeared 18th, with a matinee 19th. They are very good in their specialties, but failed to draw.

DANVILLE.

Opera House (Frank C. Angle, manager): B. W. P. & W.'s Minstrels 18th; largest audience ever assembled in this house. Coming: 24th, Ben Maginley's Deacon Crankett; March 5, Gus Williams in German Senator; 9th, Charles Shay's Quincepexals. Item: Billy West says the separation biz is false. Quite a number called upon him to see that \$1,400 ring. It is all there.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): B. W. P. & W.'s Minstrels to a 9000 house 15th. Mr. and Mrs. McKee Rankin in The Danites to a fair business 17th. Billed: Ford's co. in Olivette, 22d; Ben Maginley's Deacon Crankett (return visit), 23d; Harold Warren's comb. in The Guv'nor March 1.

PITTSBURG.

Music Hall (J. R. Ehret, manager): B. W. P. & W.'s Minstrels 16th, to largest house of the season—standing room only; co. good; audience pleased. Deacon Crankett 21st, to good house. Booked: March 5, The Guv'nor; 11th, Charles Shay; 12th, Howorth's Hibernica; 16th, Fun on the Bristol.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Mitchell's Pleasure Party 16th in Our Goblins at Home to a large audience. Ben Maginley in Deacon Crankett 18th to good business. Performance first class and highly satisfactory. Booked: Gus Williams, March 4.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Canfield, Booker and Lamont's Pantomime and Novelty co. 14th, to a fair audience; performance highly appreciated. Billed: Ben Maginley as Deacon Crankett, 19th. Booked: 24th, Hazel Kirke co.; March 1, Haverly's New United Minstrels.

LANCASTER.

Fulton Opera House (B. Yecker, manager): Charles Shay's Minstrels 16th, to a good house. Mitchell's Pleasure Party 19th, to good business. Billed: 21st, Pirates of Penzance; 22d, Madison Square co. in Hazel Kirke; 23d, B. W. P. & W.'s Minstrels; 24th, Willie Edouin's Sparks co. in Dreams.

COLUMBIA.

Opera House (J. H. Zeamer, manager): Charles Shay's Quincepexals gave their variety entertainment to a fair house 18th. Mme. Rentz's Female Minstrels 19th to an immense and delighted audience.

SHENANDOAH.

Academy of Music (P. J. Ferguson, manager): Maginley's Deacon Crankett 17th. The play was first class and was deserving of a large house. Booked: The Guv'nor, March 8; Fun on the Bristol, 14th.

TITUSVILLE.

Parshall Opera House (James Parshall, proprietor): Emma Donald's Grand Star co. 17th, to a moderate audience. Billed: Fanny Davenport in Pique, 22d; Haverly's Mastodon Minstrels, next week.

Rhode Island.

PROVIDENCE.

Opera House (George Hackett, manager): Mrs. Scott Siddons appeared for four nights and matinee. That Mrs. Siddons is not a

great actress most all will admit, but she is a favorite in this city, where she has given readings many times, and her friends turned out to see her, rather than her impersonations. The Boston Ideal Opera co. completed the week with Chimes of Normandy, the Bohemian Girl and Pirates of Penzance to good business, giving unqualified satisfaction. Commencing week of 21st Frank Mayo will give us Van the Virginian for three nights, Davy Crockett one night and Streets of New York for remaining two nights and Saturday matinee.

Low's Opera House (William H. Low, Jr., manager): The Boston Museum co. (or more properly speaking, a portion of the Boston Museum co.) appeared at this house 18th and 19th in The Guv'nor. They played to excellent business and gave the satisfaction one always feels at seeing a good play presented by a fine co. This week Joseph Murphy in his two plays, Kerry Gow and Shaun Rhue.

Theatre Comique (Hopkins & Morrow, managers): One gets almost tired of saying the same thing of a show, yet to do justice to the efforts of the managers of this theatre it is invariably a first-rate show, and houses the same. Arrivals for week of 21st: Emma and John Whitney, Lizzie Hunter and Lester Allen (the Novelty Four), Frank Jones, Alice Montague, Satsuma the Japanese Juggler, the Miltons and Lizzie Daly. Epitaphs is the name of the afterpiece.

Items: Manager Hackett, of the Providence Opera House, played the Boston Museum co. at Fall River Academy of Music 23d in The Guv'nor. —Tom Thumb, wife and a party of little folks are to hold parlor entertainments at Music Hall for a short season commencing Feb. 24. —At Howard Hall we are to have for this week Tableaux of Erin with a comedy co. composed of Miss Annie Irish, Teddy Molloy and others.

WOONSOCKET.

Music Hall (C. H. Horton, manager): Haverly's Colored Minstrels came 15th, and played to packed house. Mrs. Scott Siddons made her first appearance in this city 19th, in Rosalind. The audience was one of the largest and the most fashionable of the season. Denman Thompson's fourth engagement here 21st called out an audience limited only by the capacity of the house. Coming: Frank Mayo in Van the Virginian, 28th; Deacon Crankett, March 23.

South Carolina.

CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): Herrmann the Magician to large audiences 14th, 15th, 16th. He is certainly the best magician that has visited this place for years. Tony Denier's Pantomime 17th, 18th, 19th to good business. Coming: Eleanor Calhoun 21st, for three nights.

Items: The Berger Opera co. appeared in Camden and Sumter this week to crowded houses, at the latter place to a 3000 house. —Small troupes of merit can do well in the interior of this State, as suits le halls are being built and are rented at very low rates.

COLUMBIA.

Opera House (Eugene Cramer, manager): Katie Putnam 14th, 15th and 16th and matinee to fair business; co. not above the average. Rice's Fun on the Bristol 17th to a packed house. Billed: Tony Denier 21st; Arlington's Minstrels 28th. This is the last co. booked here for this season.

Tennessee.

NASHVILLE.

Masonic Theatre (W. J. Johnson, manager): Billy Arlington's Minstrels appeared 14th and 15th to fair audiences, being their first appearance here. Bernhardt was greeted by a fashionable audience of about 900, 17th. Now that the morbid curiosity to see her has been gratified, it is very evident her reception was cool and undemonstrative. The Nashvillians had expected too much, and did not conceal their disappointment. At the auction sale of reserved seats some of our sporting fraternity had formed a syndicate to control large numbers of the choicest seats; but the public could not appreciate the extortionate advance, and refused to buy until the opening night, so the speculators were obliged to unload at the regular admission prices, and came out minus several hundred dollars; they will not be apt to repeat their theatrical speculation again. Kate Claxton 18th and 19th in the Snow Flower and the Two Orphans, and at the matinee Frou Frou. Promises to be a very gratifying engagement, judging from the advance sale of reserved seats.

MEMPHIS.

Leubrie's Theatre (Joseph Brooks, manager): Closed for past ten days and reopened 18th, Sarah Bernhardt making her appearance in Frou Frou; Saturday matinee, Camille; Saturday night closing in Adrienne Lecouvreur. She was greeted by crowded houses at each performance. The receipts will aggregate \$7,000. J. K. Emmet is supposed to appear at this house 21st, 22d and 23d, to be followed by Oliver Doud Byron, 24th, 25th and 26th.

Items: Jack Lawton, known as Happy Jack, the Southern clown, is wintering here. He starts out March 10 with Stickney's Circus, for a tour through Mississippi and Alabama. —Our next great event will be our Mardi Gras Carnival, Feb. 28 and March 1. The affairs are progressing finely; Lou Leubrie, proprietor of Leubrie's Theatre, celebrated as the Count de Noses, continues as the prime minister. In fact, he is the originator of the Carnival.

Vermont.

BURLINGTON.

Howard Opera House (K. B. Walker, manager): Whitmore and Clark's Minstrels to a packed house and gallery 12th.

Virginia.

RICHMOND.

Richmond Theatre (W. T. Powell, manager): D'Oyly Carte's Pirates of Penzance co. 17th, three nights and a matinee. The house was crowded at each performance, and the co., though not as large as last season, gave general satisfaction. P. S. Chanfrau 21st and 23d, in Kit; Henrietta Chanfrau 22d and matinee 23d, in East Lynne and A Mystery of Paris; balance of the week Tony Denier's Humpty Dumpty troupe.

Theatre Comique (W. W. Putnam, manager): George A. Hill opens 21st for one week in Perjured; or, Love and Hate.

Items: Wallace Macraury, J. H. Ryley and Rose Chappelle left D'Oyly Carte's Pirates of Penzance co. at Norfolk. H. B. Lonsdale, business manager of the co., in a letter to the Richmond State apologizing for the non-appearance of Macraury, said that "he was so irregular in his habits, and his appearance so doubtful, that patience ceased to be a virtue and he was discharged."

ALEXANDRIA.

Sarepta Hall (J. M. Hill, manager): Putnam's Colored Minstrels to poor business 18th. Items: Ford's Olivette, booked for 19th,

cancelled; cause unknown. —Booked at Armory Hall: Wallace Sisters March 1, 2; Rial's Humpty Dumpty 10th; Bergers 12th.

LYNCHBURG.

Opera House (T. H. Simpson, manager): D'Oyly Carte's Pirates of Penzance 14th to large and appreciative audience. Coming: 25th and 26th, Correna's Opera co. Tony Denier cancelled 24th, but comes March 7.

West Virginia.

WHEELING.

Opera House: A very small audience greeted the Annie Ward Tiffany comb. 14th and 15th, owing to the bad weather. Haverly's New Mastodon Minstrels opened 18th to a bad house. Robson and Crane are billed to appear 26th.

Wisconsin.

MILWAUKEE.

Grand Opera House (Jacob Nunnemacher, manager): Rice's Surprise Party 11th and 12th in Horrors, to good business. John Mackay in his imitations and recitations proved himself a most excellent artist, while H. E. Dixey was amusingly funny. 14th, Annie Pixley in Miss one week to fair business. Miss Pixley is a bright little lady and acts with spirit. John E. McDonough as Yuba Bill was very tame for such a character. The general support was fair. Billed: Daly's Arabian Night comb., 21st, week; Thomas W. Keene, 28th, week.

Academy of Music (Harry Deakin, manager): Ideal Colored Singers 11th, 12th and 13th, to fair business; 15th, Musical Society Masquerade; 16th, Bartholemew's Educated Horses (third engagement) did fairly; 28th, week, Martino, Magician; Maurice Dengremont, the violinist, later; also Salisbury's Troubadours.

Favorites Theatre (John Slensby, manager): Drawing well; numerous artists; lengthy programme.

MADISON.

Opera House (George Burroughs, proprietor): Herne's Hearts of Oak 14th, to good business. Minnie Palmer and a poor co. 16th and 17th, to poor houses, in a trashy piece called Our Boarding School. H. W. Peck, her business manager, says that she has made no contract with John R. Rogers for five years as he has stated. Booked: Roland Reed in an Arabian Night March 25.

BRISTOL.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): For the past week nothing has been doing. This week, Minnie Palmer 18th, to fair business; the Rival Concert co. 19th did well. Billed: Anthony and Ellis' Uncle Tom, 23d.

Canada.

OTTAWA.

Grand Opera House (John Ferguson, manager): C. L. Davis' Comedy co. 12th and 14th, to large business; receipts \$954.75. Hi Henry's Minstrels, French Opera co. and Holman Opera co. have written for dates.

Items: C. L. Davis informs me that he is having three cars built, at a cost of \$15,000, for the transport of his co. next season. —Mrs. E. Logan Burnett, of the Davis comb., had her name announced in the city papers here as Miss E. Logan Glassford (her maiden name), a privilege she claims by a recent decision of the divorce court. I announce the change by request.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): The following combs. will shortly appear at this house: Helen Coleman as the Widow Bedott, the Pathfinders, Marie Litta Concert co., Jay Rial's Humpty Dumpty, Rentz-Santley comb., Cool Burgess and co. in Our Sleighing Party.

Academy of Music (Joseph Kneeshaw, manager): Popular Dramatic co. 18th, to fair house.

Nova Scotia.

HALIFAX.

Academy of Music (S. Sichel, secretary): Mrs. Carter's English Opera co. 15th and 16th with the Pirates of Penzance; crowded houses.

Item: Harry Lindley's Comedy co. have started for a short tour through the Provinces.

—On dit that Sarah Bernhardt is going to publish a book, upon her arrival in France, about what she has seen and heard on this side. She will devote a portion of it to the American divines, who have contributed no little to her popularity. Look out, T. De Witt!

Windsor Theatre.

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A Chat with Harry Edwards.

A representative of THE MIRROR encountered Mr. Harry Edwards, of Wallack's, in the Union Square Hotel Tuesday morning. "You are something of a stranger, Mr. Edwards; where have you been keeping yourself?"

"I have been busy with rehearsals of Upper Crust. The piece is in perfect gear and could have been played satisfactorily—had it been necessary—a week ago. You know if there's one thing Mr. Wallack is particular about it is thoroughness of rehearsal, and that's why the production has been delayed until Wednesday evening. Elton's part is capital. I am not similarly blest. The role assigned me is a disagreeable old patrician, something like a character in Our Boys. Elton's a wonderfully good comedian. Why the parts he has played this season in The Guv'nor, Where's the Cat? and School for Scandal have been delightfully done. He is an artist in make-up. How dissimilar was his appearance as the old boat builder and Smith, the landlord! His Moses was the very best that I have ever seen on the stage. I do not except Raymond, Florence, Beckett or any of the comedians that have tried the role. It is seemingly unimportant, but Elton raised it to great prominence, as you know."

"Is he a better actor than was Beckett?" "Vastly superior in modern comedy. He has a means of elaborating the details of any character he assumes far beyond the capabilities of poor Harry. He conceals his personality admirably, too, for a man of such low stature. Beckett was a better actor of legitimate comedy parts than Elton. Take Touchstone, for example. You saw Elton in it last Fall, and you probably will agree with me that he did not approach Beckett in the same part."

"Do you look upon the prospective change of Wallack's to Thirtieth Street with pleasurable feeling?"

"No, I cannot say that I do. You see, we've all come to look upon the present house as a sort of home. The atmosphere of the place is extremely pleasant, and the surroundings are all agreeable. No, I shall regret leaving our old stamping ground. We don't honor the Father of his Country to-day by a matinee. We rehearse Upper Crust instead. Time is up now. Good morning."

"Good morning, sir."

A Brief Visit from the "Widder."

Neil Burgess dropped in to see us Wednesday morning. It may be interesting to our fair readers to learn that the Widow was attired in a rubber cloak, a *pluie*, and wore a *Deby* walking hat. She deposited her dripping umbrella across a pale blue satin ottoman (kindly loaned us by Degraaf & Cochrane), and opened fire:

"Wet day, ain't it? Great guns! I thought we'd seen the last of this 'downpouring of the wrath of Providence.' Timothy Xth, xvth. Business good? Well, I guess tain't nuthin' ter complain of. Every t'nal town we strike does our pockets proud. Sorry I separated I'm Haverly? Great guns, no! Why, ef I'd a staid with him any longer I guess I wouldn't hev had no sich figgers in the bank as you'll find there naeow. Goodness sakes alive! His Bedott only advertises oun. Our play-acting ain't much, but we hev got a power of draught—which is more than I can say of his'n. 'Heaven rewards the widder!' Timothy Xth, xvth. Just you believe we're agoin' ter make our fortius out'n this. Tell THE MIRROR's readers we're 'all right up to the present epoch.'—Tourists Xth, xvth."

PROFESSIONAL DOINGS.

—Tony Denier shortly contemplates a trip to Europe.

—Horace Wall is daily expected from Liverpool.

—Tony Pastor has in contemplation a burlesque on Olivette.

—The original Black-Eyed Susan, Patty Oliver, is no more.

—Deacon Crankett goes to London in April, under contract to Mapleson.

—J. B. Sparrow, manager of the Montreal Theatre, is in town in search of talent.

—Maurice Dugremonet, the young Brazilian violinist, meditates a California trip.

—Charles Ford arrived here on Saturday. He is after an Olivette party to go South.

—Rose Eytting played in Led Astray at Newark, N. J., on Washington's Birthday.

—It is said that Lydia Thompson will venture to these shores again the coming Summer.

—The original Michel Strogoff in London, William Redmond, is expected in New York shortly.

—Thomas Maguire has offered Barry Sullivan \$2,500 a week for an American tour of forty weeks.

—Another version of Michael Strogoff, called the Courier and Czar, is to be brought out in Boston.

—The London Telegraph calls Booth's Othello "over-elaborated and ultra-accentuated." Blawst my heyes, but this is ruf!

—William Florence is now in Naples. He telegraphed Howard Paul in London: "Place a wreath of flowers on poor Sothern's bier."

—The Metropolitan Concert Hall proprietors were fined \$42 last week for allowing their sidewalk to remain in a slippery condition.

—George Farren, of Chelsea, Mass., formerly manager for George Holland, has joined the Jay Rial Uncle Tom's Cabin combination.

—A Baptist Church at Irvin, Pa., has been transformed into a theatre. The Euterpe Minstrels of Pittsburgh gave the first performance therein 19th.

—Martini's Around the World company appears to have hit the popular fancy in Boston. The Novelty Theatre has been

crowded since the commencement of the engagement.

—A Baltimore paper says that Daly's Needles and Pins is "decidedly spun out, and could be condensed into three acts with advantage."

—The All the Rage combination arrived in this city the latter part of last week, having succumbed to the inexorable decree of public disapprobation.

—Boucicault is charged with entertaining the project of starting an Irish home-rule journal in London. It will probably be taken from the French.

—A new theatre has been opened at Honolulu, Sandwich Islands, and the first performance, The Marble Heart, by a company from San Francisco, netted \$812.

—Miss Lilly Shields, who is playing Mrs. McGlove in Barney Macaulay's Uncle Dan!, paid us a flying visit on Wednesday. She returned to Philadelphia at 4 p.m.

—Tillotson and Fell, managers of the Grand Opera House at Bloomington, Ill., are making extensive repairs to their house. They play only the best attractions.

—George A. Fair, manager of Gulick and Blaisdell's Minstrels, left that company at Dubuque on the 19th inst., to go in advance of the Rooms to Rent combination.

—Georgia Knowlton has received a good offer to join Leavitt's Opera Burlesque company for Carmen, Orpheus and the Tambour Major. She is an unusually handsome woman.

—A convocation of young girls called the Apollo Club, are meditating a series of matinees at the Bijou Opera House, during which they will play Olivette and the Pirates of Penzance.

—Manager McCaull, of the Bijou Opera House, has concluded to abolish the pernicious lithographic free ticket system—an example which other managers might follow to advantage.

—Fanny Davenport was to have appeared at Bradford, Pa., yesterday. Our correspondent there informs us that for several days previous ticket speculators were at work and boys were hired to buy seats.

—Maude Granger has definitely decided to play four weeks in Denver, Col., beginning April 4. Her repertoire will consist of From From, Camille, Romeo and Juliet, Love's Sacrifice, As You Like It, and Lady of Lyons.

—Harry Webber in Nip and Tuck, under the management of Z. W. Sprague, has just concluded a successful six weeks' tour of Canada, playing at all the principal cities from London to Montreal, with return engagements at each place.

—Special excursion trains were run from Boston to Lynn last week to accommodate the Bostonians who did not see Genevieve Ward in Forget-Me-Not while she was playing in that city, and the experiment proved a remunerative one.

—Mr. Blanchett sends us word that the business of Haverly's Widow Bedott company in Brooklyn is a repetition of the New York success. They opened Monday night to \$760. The advance sale for the balance of the week shows a prospect of similar returns.

—Haverly proposes to send to England a Centennial Brigade, consisting of one hundred genuine dandies, to play in a minstrel performance at Her Majesty's Theatre, London, early in the Summer. The fact that he is negotiating with several strolling bands gives color to the rumor.

—The following dispatch was received Wednesday: "Martini's Around the World combination a great success in this theatre. Eighteen hundred seventy nine (1879) paid tickets in the house to-night, and hundreds turned away. John McFadden, manager Novelty Theatre, Boston; Charles H. Thayer, proprietor."

—While David Young of the Black Venus company was riding up-town on a horse car, after the performance last Friday night, a pickpocket relieved him of his watch. He reported the theft to Supt. Walling, but has heard nothing of his chronometer—which probably ornaments the show-case of a local pawn shop.

—Frederick Paulding was insulted by his stage-manager, Frank Little, at Columbus, Ga., the other day. Sharp words followed and Paulding attempted to knock Little down. A charge of assault and battery was instituted by the latter, and Mr. Paulding was bound over to keep the peace until November next.

—Josie Loane, late lessee and manageress of the principal theatre of St. John's, N. F., arrived in this city last week, after closing her theatre there. Before doing so, however, she gave her people clear benefits, most of whom also came to New York. Some members of the company state to us that they got no salary after several weeks of the season had elapsed. Managers and actors differ.

—Fanny Davenport seems to be booming in Pennsylvania. A correspondent at Bradford writes us under date of Feb. 21: "The sale of reserved seats for Fanny Davenport opened at nine o'clock this morning. Long before that hour a long string of men, extending away out into the street, were in line. By ten o'clock every available seat in the house, up stairs and down, was sold. The sale netted over \$600."

—It has been definitely settled that A. M. Palmer will alone navigate the fortunes of the Union Square Theatre for the next five years, it being understood that he has paid Sheridan Shook a handsome sum for his interest. The idea of building a new theatre has been abandoned, Mr. Palmer concluding that the present position is as convenient as any site that he obtained at any reasonable figure. The house will receive many improvements, and will be redecorated throughout.

—The suit brought by Near & Clarke, proprietors of the New Haven Opera House, against the Seldene Opera company, was decided on the 19th, judgment being given and execution issued to plaintiffs for the whole amount of the claim. The case was to recover for breach of contract consequent upon the failure of the troupe to appear at the New Haven Opera House in fulfillment of an engagement they had made with the plaintiffs.

—Bernhardt does not seem to be an artistic success in the South, but financially she is doing well. Correspondents and newspapers in that section say she is sure of one crowded house in every place, for people go to see her out of curiosity; but she has failed to receive cordial endorsement as an actress, and in many places she is pretty severely cut up, some critics going so far as to apply the adjective "bad" to her.

—Eleanor Calhoun, the California debutante, has evidently caused some uncon-

fortable thumpings beneath the waistcoat of a Washington interviewer. Listen to his gush: "A face with features not strictly regular, but flexible, mobile, varying with every emotion; eyes dark, liquid and melting; lips full, ruddy, and with a perfect Cupid's bow; a delicately moulded chin; hair of a dark chestnut, rich and glossy, and curling in little ringlets over a broad, low forehead; and a figure of exquisite proportions, robed in a black silk, with rare lace at the throat, relieved by a little knot of scarlet chemise—such was Miss Eleanor Calhoun in the parlor."

—California seems to be prolific in the manufacture of talent. She has contributed thus far to the stage the following: Lotta, Joe Murphy, Frank Mayo, Annie Pixley, Eleanor Calhoun, Mrs. George S. Knight, Charles Backus, M. B. Curtis, William Mes-tayer, Willie Edouin, Emilie Melville, John Howson, Samuel Piercy, Edward Harrigan, Eleanor Carey, Ellie Wilton, Catherine Lewis, Maggie Moore, J. C. Williamson, Agnes Booth, Helen A. Tracy and Rosa Rand, besides a number of lesser lights. The following received their first "send-off" from San Francisco: Lawrence Barrett, John McCullough, Thomas W. Keene, C. B. Bishop, John T. Raymond, William H. Crane, James O'Neil, Charles R. Thorne, Jr., Alice Harrison, William E. Sheridan, Den Thompson and Charlotte Thompson.

—Manager C. H. Smith, successor of Thayer, Smith & Multon, has resigned the management of the Academy of Music, Fall River, in order to give his entire time to the companies under his engagement in the East. Probably a larger or more successful season business has never been done by any one out of Boston in New England. He often plays from twenty to thirty engagements in a week. He will still play all his leading attractions in Fall River the seasons over. Frank Mayo for four weeks; Frank Chaufray, commencing March 14, for eight weeks; Emma Abbott Opera company for two weeks; Haverly's New Mastodon Minstrels and Haverly's English Mastodon Minstrels for three weeks. Mrs. Scott-Siddons, Ideal Opera company, Lotta and Rice's Surprise Party are among the attractions being presented or soon to play with him.

—The following are the dresses worn by Jeanie Jewell in her dramatic impersonations: First dress—Elegant evening toilette of white brocade, front of white satin covered with pearl embroidered lace, elbow sleeves of lace trimmed to match the neck and skirt, with round point lace, diamond earrings, pendants and bracelets. Second dress—Queen Katharine costume, dress of cream satin richly embroidered with gold bullion; court train of ruby velvet trimmed with ermine; necklace and crown of diamonds; cut of ruby velvet. Third dress—Lady Macbeth costume (letter scene), long train of maroon cashmere, trimmed around the bottom with irregular rays of steel cloth, each ray terminating with an antique button of head steel; drapery of cashmere trimmed with steel cloth, chains and buttons. Head-dress of cashmere and steel cloth. Antique necklace and bracelets of dead steel. Hair, Titan red. Fourth dress—Lady Gay Spanker costume; habit of myrtle green velvet; Gainsborough hat and feathers of green beaver; fox hunting whip; hair, golden blonde. These dresses were all made by the popular theatrical dressmaker, Mme. P. A. Smith.

—The Corinne Merriemakers recently had a bitter experience in Nebraska on account of the bad weather and the snow blockades. They were to have appeared in Lincoln on the 11th instant, but the train which left Omaha on that morning with the party on board was caught in a snow-bank a few miles from Lincoln, and the company were forced to entertain themselves for twenty-four hours in the cars without food or bedding. They suffered much from intense cold, and were in a sorry plight when they reached Lincoln on the afternoon of the 12th almost every one of them being voiceless through the effect of colds. They were driven immediately to the theatre and gave a matinee, and the singing is said to have called forth the unqualified sympathies of the audience. In the evening, however, many of them had improved, and sang with less effort. Little Corinne caught such a severe cold she had to omit one performance. Immediately after the last performance the company were taken to the South bound train, and a correspondent writes that, smarting under their former experience, many of them were seen carrying suspicious-looking bundles under their arms, which, when examined, were found to contain substantial eatables. A similar experience has attended many traveling combinations throughout the Southwest this season.

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PROFESSIONAL CARDS.

[CONTINUED FROM FIRST PAGE.]

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J. H. HAVERLY, Proprietor | C. E. BLANCHETT, Manager

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ANOTHER BROADSIDE.

LARGEST BUSINESS EVER KNOWN IN THE BUILDING.

MARTINI'S GRAND SPECTACULAR AGGREGATION,

producing the most successful of all spectacular dramas,

Around the World in Eighty Days

which is presented with its wealth of scenic attractions. GRAND EGYPTIAN BALLET,
led by the famous Italian Premiere,

Mlle. ADELE PAGLEIRI.

TWENTY BEAUTIFUL YOUNG LADIES in a most intricate and Bewilder- ing Amazon March.

WONDERFUL SUCCESS EVERYWHERE. See the VERDICT of the BOSTON PRESS.

BOSTON HERALD.—Around the World in
Eighty Days was presented by the Martini
company to large audiences, which gave a
lavish display in the scenic effects, and some
of the sets were fine, and the mechanical
effects were also good. The perform-
ance passed off very smoothly for a "first
night." The leading characters were, on
the whole, acceptably rendered. Mr.
Mose Fiske as the French valet, provided
what there was of merit, seconded by
Mr. W. H. Fitzgerald as John Archibald.
Mr. J. M. Keene gave a fair rendering of
the role of Phineas Fogg, although his sing-song
delivery was sometimes unpleasant. Miss
Georgie Knowlton as Aouda lacked expres-
sion, and Susie Kirwin as Betsey was pleas-
ing. The ballet, led by Mlle. Adele Pag-
leiri, was up to the average; the marches
were well executed and the costumes pretty.
The piece cannot fail to please.

expected at the Novelty during its continu-
ance this week.—BOSTON DAILY GLOBE.
BOSTON DAILY ADVERTISER.—The Novelty
Theatre this week, with an audacity in itself
worthy of admiration, undertakes the produc-
tion of the Kralupy Brothers' great spectacular
drama, Around the World in Eighty Days.
Acting evidently on the advice of Coquelicot
in Olivette, they "just take a header and
down they go," and it must be admitted that,
considering all the circumstances they "bob
up" quite "serenely." The present produc-
tion is what is technically known as a spec-
tacle only in the introduction of ballet, and
the display of scenery adequate to illustrate
the incidents of the drama. Of the ballet it
may be said that there is evidence of care to
secure comeliness in its personnel and grace
in its evolutions. The premiere shows a
remarkable degree of skill. Much of
the scenery is tasteful and pleasing,
though hardly gorgeous, and the me-
chanical effects are, rather effective.
Dramatically the performance is worthy
of respect if not of positive praise. All the
principals do their parts in a manner to
make the play interesting. The young ladies
who personate Aouda, Bemea and Naka
shira respectively look and act their parts
pleasingly. Mr. Keene as Phineas Fogg has
a good stage presence, and well realizes the
cool self-reliance that belongs to the charac-
ter, but carries his nonchalance to such an
extreme as to rob the character of all its
requisite energy. Mr. Mose Fiske plays
Passepartout with a good deal of unctious-
ness, and is easily forgiven for burlesquing it to
a large degree in consideration of his suc-
cess in enlivening the otherwise general
mildness of the performance. As a whole,
considering the ambitious nature of the un-
dertaking, the production of the piece does
credit to the enterprise of the management.
The theatre was again packed to over-
flowing last night, the special attraction
being the popular spectacular play Around
the World in Eighty Days. The chief parts
are very well played by Misses Georgie
Knowlton, Dora Knowlton, Susie Kirwin,
and Messrs. J. M. Keene, M. W. Fiske, W.
H. Fitzgerald and J. Armstrong, and there
is some excellent dancing by Mlle. Adele
Pagleiri. The play will be repeated every
afternoon and evening during the week.—
BOSTON JOURNAL.

Manager McFadden has every reason to be
congratulated on the success of the bill
which he has provided for the entertainment
of the numerous patrons at his popular
theatre. The audience which greeted last
evening's performance of Around the World
in Eighty Days was one which must have
been satisfactory to the management in every
respect; notwithstanding the inclemency of
the weather, the house was packed from the
gallery to the orchestra below. The grand
spectacular piece was placed on the boards
in a highly creditable manner. The scenic
effects, which were entirely new, with all the
accessories necessary for its proper produc-
tion, were excellent and deserving of much
praise. Nothing was wanting to make it one
of the most successful pieces produced at
this favorite resort this season, and
numerous plaudits were bestowed by the
large audience. The views of the Suez
canal and Calcutta in the distance were very
choice and effective, as were the various
other scenes throughout. A marked feature
in the performance was the grand Egyptian
ballet, led by the Italian premiere, Mlle.
Adele Pagleiri; also, the Amazonian march
in fine armor, under the leadership of Miss
Nathalia Dellaro, which created much en-
thusiasm. Judging by the reception which
this piece received last evening at its inau-
gural performance, crowded houses may be

evening papers not out in time to catch this issue.
First-class theatres wanting this powerful attraction, address
W. H. FITZGERALD, care C. R. GARDINER, 12 Union Square.

Mlle. ARIEL,

THE ORIGINAL AND ONLY

"FLYING DANCER,"

has been re engaged in "Voyagers in Southern Seas," for three months longer, proving the
drawing card of the piece.

BOSTON HERALD says: "The daring flight of ARIEL" over the audience is truly
wonderful, and must be seen to be appreciated. This is the first time the performance has
been done in Public and proved an instantaneous success. All effects of ARIEL have been
fully patented throughout the United States and Europe.
D. F. TURNER, Manufacturer of Patent India Rubber Springs for Gymnastic perform-
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